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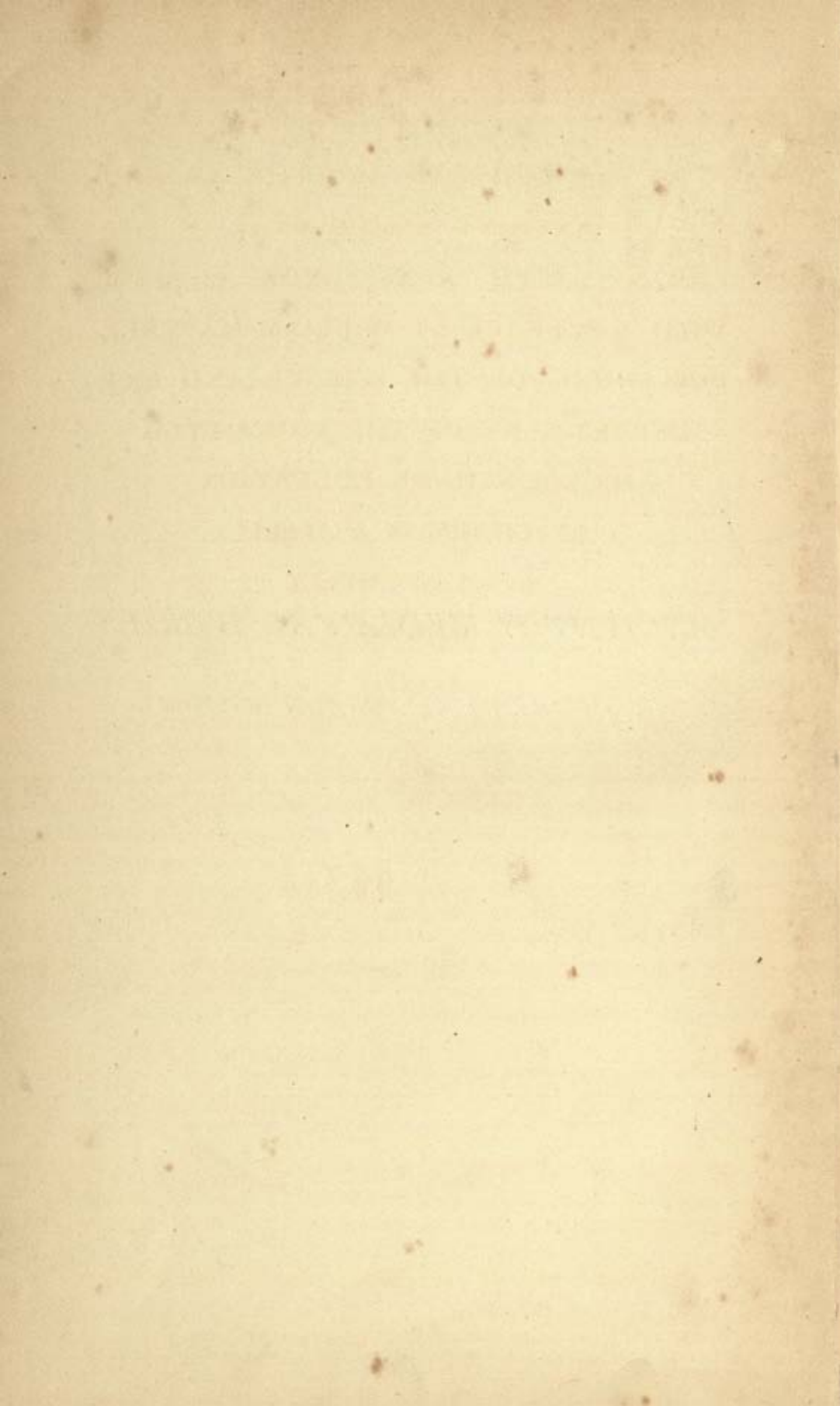
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ANCIENT & MEDIAEVAL IVORIES

IN THE SOUTH KENSINGTON MUSEUM







DESCRIPTION OF THE IVORIES
ANCIENT & MEDIÆVAL IN THE
SOUTH KENSINGTON MUSEUM

WITH A PREFACE BY WILLIAM MASKELL
PUBLISHED FOR THE SCIENCE AND ART
DEPARTMENT OF THE COMMITTEE
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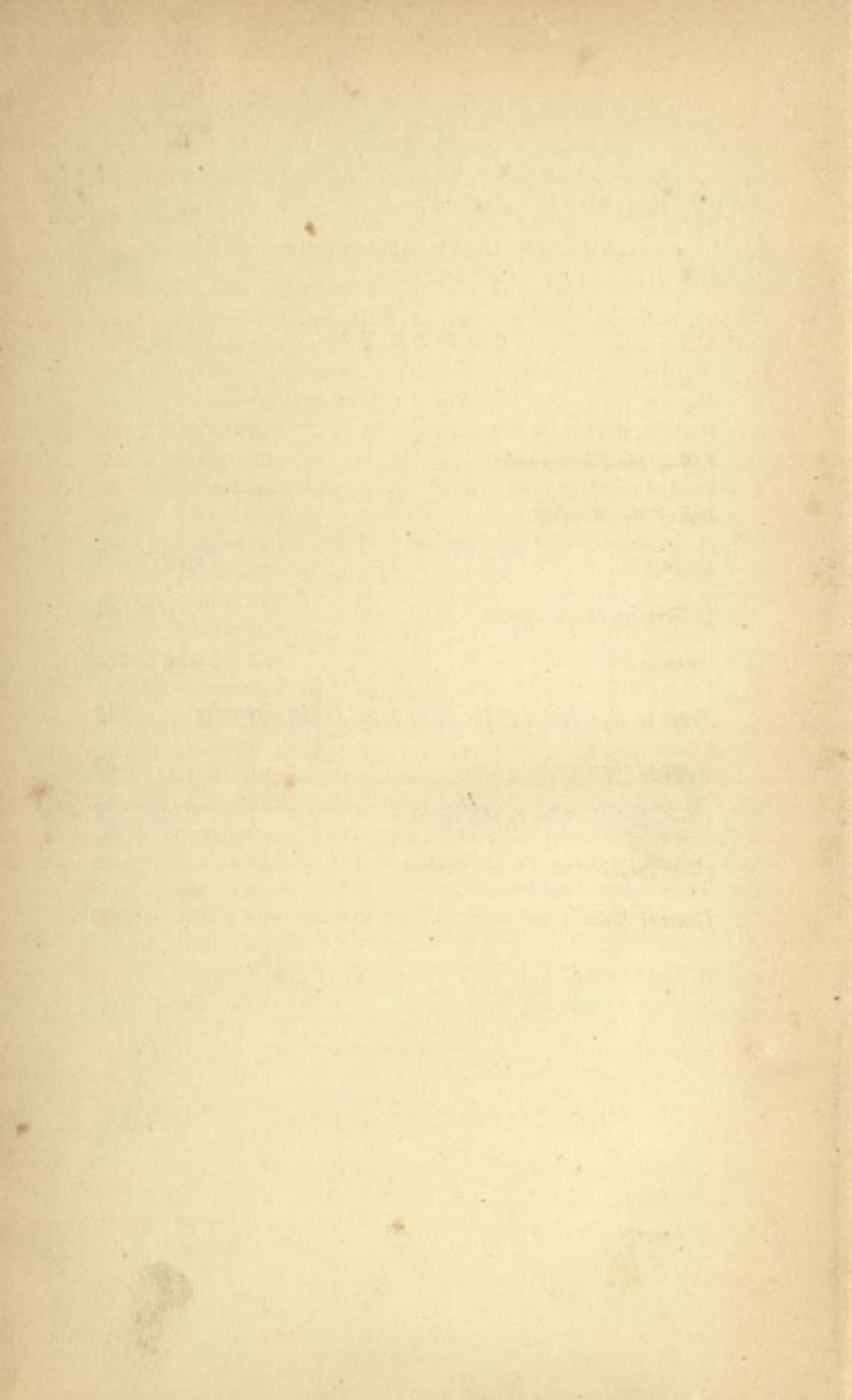


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P R E F A C E.

THIS Preface claims to be only an attempt to put together, in somewhat of a collected form, the information about carvings in ivory which is to be found scattered in a number of books on various subjects. That the result is imperfect and scarcely better than a mere sketch of what ought to be done no one is more ready to acknowledge than the writer. He will be well satisfied if he has in any degree helped to direct general attention, with greater interest than has hitherto been shown, to a class of works more important perhaps than any other in the history or illustration of Sculpture, from at least the days of imperial Rome to the revival of Art under the teaching of the great masters of the fifteenth century.



IN any description or account of Carvings in Ivory we must include carvings in bone, of which last there are some remarkable examples in the South Kensington Museum. The rarity and value of ivory frequently obliged workmen to use the commoner and less costly material.

Properly and strictly no substance except the tusk of the elephant presents the characteristic of true ivory, which "now, according to the best anatomists and physiologists, is "restricted to that modification of dentine or tooth sub-

"stance which, in transverse sections or fractures, shows
"lines of different colours or striæ proceeding in the arc of
"a circle, and forming by their decussations minute curvi-
"linear lozenge-shaped spaces."¹

But, besides the elephant, other animals furnish what may also be not improperly called ivory. Such as the walrus, the narwhal, and the hippopotamus. The employment of walrus ivory has ceased among southern European nations for a long time; and carvings in the tusks of that animal are chiefly to be found among remains of the mediæval and Carlovingian periods. In those ages it was largely used by nations of Scandinavian origin and in England and Germany. Many were then unable to obtain and may not even have heard of the existence of true elephant ivory. In quality and beauty of appearance walrus² ivory scarcely yields to that of the elephant.

There is still another kind of true ivory—the fossil ivory—which is now extensively used in many countries, although it may be difficult to decide whether it was known to the ancients or to mediæval carvers. In pre-historic ages a true elephant, says professor Owen, "roamed in countless herds
"over the temperate and northern parts of Europe, Asia,

¹ Professor Owen; in a valuable paper on "the Ivory and Teeth of Commerce," read before the Society of Arts in Dec. 1856. Printed in their journal: *vol.* 5, *p.* 65.

² "In the reign of Alfred, about A.D. 890, Ohtere, the Norwegian, visited England, and gave an account to the King of his voyage in pursuit of these animals, chiefly on account of their teeth. The author of the *Kongs-Skuggs-sio*, or *Speculum Regale*, (composed in the 12th century,) takes particular notice of the walrus and of its

teeth. Olaus Magnus in the 15th century tells us that sword-handles were made from them; and, somewhat later, Olaus Wormius writes, "the Icelanders are accustomed, during the long nights of winter, to cut out various articles from these teeth. This is more particularly the case in regard to chess-men." Sir F. Madden, in *Archæologia*, *vol.* 24, *p.* 246.

Olaus Wormius speaks in another place of rings against the cramp, handles of swords, javelins, and knives.

“and America.” This was the mammoth, the extinct *Elephas primigenius*. The tusks of these animals are found in great quantities in the frozen soil of Siberia, along the banks of the larger rivers. Almost the whole of the ivory turner’s work in Russia is from Siberian fossil ivory,³ and the story of the entire mammoth discovered about half a century ago embedded in ice is well known to every one.

With regard to the tusks of elephants, African and Asiatic ivory must be distinguished. The first, “when recently cut “is of a mellow, warm, transparent tint, with scarcely any “appearance of grain, in which state it is called *transparent* “or *green* ivory; but, as the oil dries up by exposure to “the air, it becomes lighter in colour. Asiatic ivory, when “newly cut, appears more like the African, which has been “long exposed to the air, and tends to become yellow by “exposure. The African variety has usually a closer texture, works harder, and takes a better polish than the “Asiatic.”⁴ It would be mere guessing to attempt to decide the original nature of ancient or mediæval ivories. Time has equally hardened and changed the colour of both kinds, whether African or Asiatic.

It is not easy to suggest any way in which the very large slabs or plaques of ivory used by the early and mediæval artists were obtained. The leaves of a diptych of the seventh century, in the public library at Paris, are fifteen inches in length by nearly six inches wide. In the British Museum is a single piece which measures in length sixteen inches and a quarter by more than five inches and a half in width, and in depth more than half an inch.

³ “Although commonly called *fossil*, this ivory has not undergone the change usually understood in connexion with the term *fossil*, for their substance is as well adapted

“for use as the ivory procured from “living species.” Tomlinson, *cyclopædia*, vol. 2, p. 98.

⁴ *Encyclopædia Metropolitana*, vol. 12.

By some it is thought that the ancients knew a method which has been lost of bending, softening, and flattening solid pieces of ivory; others suppose that they were then able to procure larger tusks than can be got from the degenerate animal of our own day. Mr. McCulloch tells us that 60 lbs. is the average weight of an elephant's tusk;⁵ but Holtzapffel declares this to be far too high, and that 15 or 16 lbs. would be nearer the average.⁶ Be this as it may, pieces of the size above mentioned (and larger specimens probably exist) could not be cut from the biggest of the tusks preserved in the South Kensington museum; although it weighs 90 lbs., is eight feet eleven inches long, and sixteen inches and a half in circumference at the centre.⁷ An enormous pair of tusks weighing together 325 lbs. was shown in the Great Exhibition of 1851; but these, heavy as they were, measured only eight feet six inches in length and did not exceed twenty-two inches in circumference at the base.

An ingenious mode of explaining how the great chryselephantine statues of Phidias and other Greek sculptors were made is proposed and fully explained in detail by Quatremère De Quincy in his work on the art of antique sculpture.⁸ He gives several plates in illustration, more particularly plate XXIX.; but none of them meet the difficulty of the large flat plaques. The natural form of a tusk would adapt itself easily so far as regards the application of pieces of very considerable size to the round parts of the human figure.

⁵ Dictionary of commerce: Ivory.

⁶ Turning and mechanical manipulation, *vol.* 1, *p.* 141.

⁷ This tusk is the largest of five which were presented to the Queen by the king of Shoa about the year 1856, and given by Her Majesty to

the Museum. The other four weigh, respectively, 76 lbs., 86 lbs., 72 lbs. and 52 lbs. They are all probably male tusks.

⁸ *Le Jupiter Olympien*. Paris, 1815, *pp.* 399 *et seqq.*

Mr. Hendrie, in his notes to the third book of the "Schedula diversarum artium" of Theophilus, says that the ancients had a method of softening and bending ivory by immersion in different solutions of salts in acid. "Eraclius has a chapter on this. Take sulphate of potass, fossil salt, and vitriol; these are ground with very sharp vinegar in a brass mortar. Into this mixture the ivory is placed for three days and nights. This being done, you will hollow out a piece of wood as you please. The ivory being thus placed in the hollow you direct it, and will bend it to your will."⁹

Considerable variety of colour will be observed in the various pieces of the collection in the Museum, and much difference in the condition of them. Some, far from being the most ancient, are greatly discoloured and brittle in appearance; others retain their colour almost in its original purity and their perfect firmness of texture, seemingly unaffected by the long lapse of time. The innumerable possible accidents to which carved ivories may have been exposed from age to age will account for this great difference, and a happy forgetfulness, perhaps owing to a contemptuous neglect at first of their value and importance, may have

⁹ *Ch.* 192, *p.* 440. Mr. Hendrie gives another recipe from the Sloane MS. (of 15th century), No. 416. This directs that the ingredients above mentioned "are to be distilled in equal parts, which would yield muriatic acid, with the presence of water. Infused in this water half a day, ivory can be made so soft that it can be cut like wax. And when you wish it hardened, place it in white vinegar and it becomes hard."

Sir Digby Wyatt quotes these

methods from Mr. Hendrie, and adds another from an English MS. of the 12th century: "Place the ivory in the following mixture. Take two parts of quick lime, one part of pounded tile, one part of oil, and one part of torn tow. Mix up all these with a lye made of elm bark."—Lecture before the Arundel society, *p.* 22.

These various recipes have been tried in modern days and the experiments, hitherto, have completely failed.

been the cause of the comparatively excellent state and condition of many. Laid aside in treasuries of churches and monasteries, or put away in the chests and cupboards of great houses, the memory even of their existence may have passed away for century after century.

It does not appear that any good method is known by which a discoloured ivory can be bleached. All rough usage of course merely injures the piece itself, and removes the external surface. Exposure to the light keeps the original whiteness longer in existence, and in a few instances may to some extent restore it. It need hardly be observed that any other attempt to alter the existing condition, whatever it may be, as regards the colour of an antique or mediæval ivory is to be condemned.

It is quite a different matter to endeavour to preserve works in ivory which have suffered partial decomposition, and which can be kept from utter destruction only by some kind of artificial treatment. Almost all the fragments sent to England by Mr. Layard from Nineveh were in this state of extreme fragility and decay. Professor Owen suggested that they should be boiled in a solution of gelatine. The experiment was tried and found to be sufficiently effectual; and it is to be hoped that the present success will prove to be lasting.¹⁰

We may think it to be sufficiently strange in tracing the early history of the art of carving or engraving in ivory that we should be able easily to carry it, upon the evidence

¹⁰ "Since the fragments have been
 " in England, they have been ad-
 " mirably restored and cleaned. The
 " glutinous matter, by which the
 " particles forming the ivory are
 " kept together, had, from the decay
 " of centuries, been completely ex-
 " hausted. By an ingenious process
 " it has been restored, and the or-
 " naments, which on their discovery
 " fell to pieces almost upon mere
 " exposure to the air, have regained
 " the appearance and consistency
 " of recent ivory, and may be
 " handled without risk of injury."
 Layard's *Nineveh*, vol. 2, p. 9.

of extant examples, to an antiquity long before the Christian era : through the Roman, Greek, Assyrian, and Jewish people, up to an age anterior to the origin of those nations by centuries, the number of which it may be difficult accurately to count. These very ancient examples are of the earliest Egyptian dynasties : yet, between them and the date of the earliest now known specimens of works of art incised or carved in ivory there is a lapse of time so great that it may probably be numbered by thousands of years.

We must go back to pre-historic man for the proof of this ; to a period earlier than the age of iron or of bronze ; to the first—the drift—period of the stone age. We must go back, as Sir John Lubbock writes, “ to a time so remote “ that the reindeer was abundant in the south of France, “ and probably even the mammoth had not entirely disappeared.”¹¹ There have been found within the last few years, in caves at Le Moustier and at La Madelaine in the Dordogne, numerous fragments of tusks of the mammoth and of reindeer’s bone and horn, on some of which are incised drawings of various animals, and upon others similar representations have been carved in low relief. These objects have been engraved in several works by geologists and writers upon the important questions relating to pre-historic people ; and copies of them may be found in Sir John Lubbock’s book already mentioned.¹² Among them are drawings and carvings of fish, of a snake,

¹¹ Origin of civilization, p. 30. See also Reliquiæ Aquitanicæ, by Iartet and Christy, now in course of publication, p. 6. “ It rests with “ the geologist, by indicating the “ changes which have occurred in “ the very land itself, to shadow out “ the period in the dim distance of

“ that far antiquity when these im- “ plements, the undoubted work of “ human hands, were used and left “ there by primæval man.”—Ibid., p. 13.

¹² Also in his Pre-historic times, p. 324. Fully and in detail in the Reliquiæ Aquitanicæ.

of an ibex, of a man carrying a spear, of a mammoth, of horses' heads, and of a group of reindeer.

Sir John Lubbock describes these works as showing "really considerable skill;" as "being very fair drawings;" as the productions of men to whom we must give "full credit for their love of art, such as it was." But to speak of them in words so cold is less than justice. No one can examine the few fragments which as yet have been discovered without acknowledging their merit and attributing them to what may very truly be called the hand of an artist. There can be no mistake for a moment as to many of the beasts which are represented.

Again: the sculptor has given us, in a spirited and natural manner, more than one characteristic quality of his subject: and we can recognise the heaviness and sluggishness of the mammoth as easily as the grace and activity of the reindeer. The results of the workman's labour are not like the elephants and camels and lions of a child's Noah's ark,—merely bodies with heads and four legs,—but they are executed with the right feeling and in an artistic spirit: the animals are carefully drawn and often with much vigour. There is nothing conventional about them; they are far beyond and utterly different in style from the ugly attempts of really civilised nations,¹³ such as the Peruvians

¹³ They must certainly be spoken of as civilised, though it is curious to remember how great authorities seem to differ as to what civilization means. Macaulay, writing with a recklessness of statement not unusual with him when aiming at some picturesque contrast, describes the ancient Mexicans as "savages who had no letters, who "were ignorant of the use of metals, "who had not broken in a single "animal to labour, and who wielded "no better weapons than those "which could be made out of sticks, "flints, and fish-bones, and who "regarded a horse-soldier as a "monster."—*Life of Lord Clive. Essays, vol. 3, p. 109.* But Bernal Diaz, whose report as an eye-witness has stood the test of years of later investigation and dispute,

or Mexicans,¹⁴ to say nothing of the works of the savages of Africa or New Zealand.¹⁵ They are true to nature.

Nor is this all. The pre-historic carvings are from the hands of men who were neither beginners nor blunderers in their art. The practised skill of a modern wood en-



graver would scarcely exceed in firmness and decision, nor in evident rapidity of execution, the outline of the animals in the example which is here engraved.

describes the appearance of the great cities from without as like the enchanted castles of romance, and full of great towers and temples. And within, "every kind of eatable, "every form of dress, medicines, "perfumes, unguents, furniture, lead, "copper, gold and silver ornaments "wrought in the form of fruit, "adorned the porticoes and allured "the passer-by. Paper, that great "material of civilization, was to "be obtained in this wonderful "emporium; also every kind of "earthenware, cotton of all colours "in skeins, &c. There were officers "who went continually about the "market-place, watching what was "sold, and the measures which were "used." Helps's life of Hernando Cortes, *p.* 135.

If we are to take the judgment of

Lord Macaulay as our guide in determining what may be true civilisation, we must set down the Greeks in the reign of Alexander, or the Italians in the days of Leo the tenth, as "savages," because they were ignorant of the electric telegraph; or ourselves now, because we cannot guide balloons through the air.

¹⁴ The ruins and works of art in the ruined cities of Yucatan are also to be thought of. Many engravings of them are given in Stephens's *Central America*, 8vo. 1842.

¹⁵ Compare also the plates of Indian drawings and picture writings in Schoolcraft's history, &c. of the Indian tribes of the United States. Part I. Plate 50, *et seqq.* Again, of a different character altogether, the illuminations in Indian and

Other illustrations are given in order that the reader may compare them, and more especially those also just referred to above, with a woodcut of some drawings incised or etched upon bone by Esquimaux of our own days.



This has been chosen because there seems to be a general disposition, in the way of theory, to compare the dwellers in the caves of Dordogne and the men of the stone age with the Esquimaux and to limit, as it were, the unknown amount of civilization in the one by what we have learnt from our own experience of the latter. Yet, so far as the drawings and the sculptures are concerned, there is scarcely room for comparison. The work of the stone age is that of a people with whom, if they were in all other respects savages, we have no modern parallel. The work of the Esquimaux is that of men who imitate with the hand of a child, and the success or power of whose imitation ranges exactly with their advance and culture (if culture it may be called) in other arts.

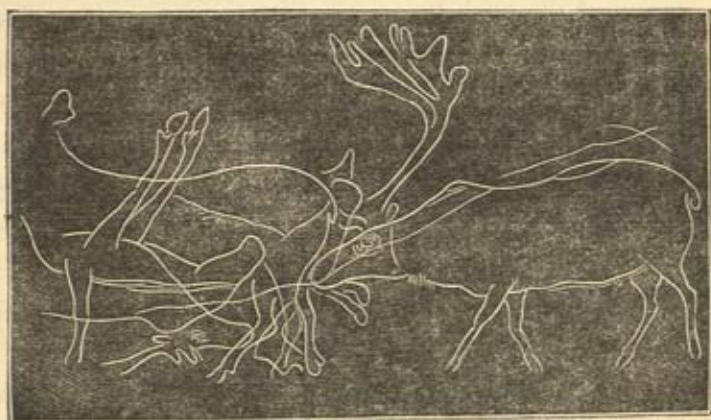
The first of these illustrations is perhaps the best, as it is certainly the most delicate and graceful of all the fragments yet discovered. It represents the profile of the head and shoulders of an ibex, carved in low relief upon a piece of the palm of a reindeer's antler. So exact and well characterised is the sculpture, that naturalists have no hesitation

Persian MSS. In some respects these are of the highest quality as regards execution, but the animals are generally drawn in a manner purely conventional, with scant feeling of truth or beauty, and little power of expressing it.

in deciding the animal to be an ibex of the Alps, and not of the Pyrenees.



The next is a group of reindeer, drawn upon a piece of slate.



And on the next page, incised upon a piece of mammoth ivory, are outlines of the mammoth itself. The original, rather more than nine inches in length is at Paris, in the museum of the Jardin des plantes.

There is no discovery with respect to primæval man—his powers and capabilities, his possible enjoyments and appreciation of the beautiful, his certain infinite elevation

as a reasonable being above the beasts of the field, in the most distant age and period to which his existence has been



traced,—so full of interest, so full as yet of unfathomed mystery, as these wonderful works in ivory and bone. It can scarcely be supposed that, by a happy accident, we have lighted on the only specimens which were ever made of such great merit; or that there were some two or three men only who for a brief time in the stone age, by a sort of miracle, were able to produce work so excellent. Further researches and a few more fortunate “finds” may enable us to learn much more than we now know of other habits, and the state of (what we call) the barbarism of those ancient races in other respects. Nor must we forget that for numberless generations after these men had passed away their descendants lost all the old power and skill. There came “dark ages” similar (though incomparably longer in duration) to those which followed Greek or Roman civilization and science from the sixth to the ninth and tenth centuries after Christ. “No representation, however “rude, of any animal has yet been found in any of the “Danish shell mounds. Even on objects of the bronze “age they are so rare that it is doubtful whether a single “well authenticated instance could be produced.” “Even

"curved lines" upon the rude and coarse pieces of pottery of later ages "are rare." Again: "Very few indeed of the British sepulchral urns, belonging to ante-Roman times, have upon them any curved lines. Representations of animals are also almost entirely wanting."¹⁶

Further discussion and speculation upon this subject would here be out of place. We must leave it, although with great regret. We must pass at one bound to a later period of time which, however long ago it may seem to us looking back upon it, is nevertheless, in comparison with the supposed date of the men who left their ivory and bone carvings in the caves of Aquitaine, positively modern.

Although the narrative of the sacred Scriptures does not, with the exception of the first eleven chapters of Genesis, reach back so far as the known history of the kingdom of Egypt, it may be best to mention, first, some places in the Old Testament in which reference is made to works in ivory.

King Solomon, we are told, "made a great throne of ivory, and overlaid it with the best gold."¹⁷ "The ivory house which Ahab made," is particularly mentioned among his memorable acts.¹⁸ The Psalmist speaks of garments brought "out of ivory palaces," or from what may rather be translated wardrobes.¹⁹ The prophets tell us of "benches of ivory brought out of the isles of Chittim," of "horns of ivory," and of "beds of ivory."²⁰ There are

¹⁶ Pre-historic times, *pp.* 149, 185, 323; and compare the Origin of civilization, *p.* 31.

¹⁷ 3 Kings x. 18. Compare 2 Chron. ix. 17.

¹⁸ 3 Kings xxii. 39.

¹⁹ xlv. 9. מְדֵיבָה יָשָׁן. In the earlier Hebrew the word מְדֵיבָה meant a small house or palace; in the

later,—and the 45th Psalm is not of early date and was moreover written in a foreign country,—it meant more commonly a wardrobe, or what we now call a vestry or sacristy. See Castellus, *lex. heptaglotton*.

²⁰ Ezekiel xxvii. 6, 15. Amos vi. 4.

other evidences in the Bible of the value and high estimation in which ivory was held by the Jews, and its beauty of appearance, its brightness, and smoothness are used as poetical illustrations in the Song of Solomon.²¹ From one of these last places we learn that the ivory was inlaid with precious stones.

It is quite evident that in those days works in ivory were regarded in Judæa as a possession only to be acquired by very great and wealthy persons; nor may it be too much, perhaps, to say that they were looked upon as insignia of royalty. We may entirely agree with De Quincy: "L'ivoire
"constitua les ornements distinctifs de la dignité royale
"chez les plus anciens peuples. L'antiquité ne parle que
"de sceptres et de trônes d'ivoire. Tels étaient selon
"Denis d'Halicarnasse les attributs de la royauté chez les
"Étrusques. A leur exemple, Tarquin eut le trône et le
"sceptre d'ivoire," *etc.*²²

But, as has been already observed, there are specimens and remains of Egyptian works in ivory still existing which date by many centuries from an earlier time than the days of Solomon or Ahab. These must be, of course, of excessive rarity: partly because of their antiquity and fragile nature; partly because of the smallness of their size, owing to which they must have been frequently overlooked or thrown aside. But the collection in the British Museum includes some examples, a few of which, particularly two daggers inlaid and ornamented with ivory, are of the time of Moses, about 1,800 years before Christ. Several chairs, ornamented in a like manner, may be attributed to the sixteenth century B.C.²³ Again may be mentioned the

²¹ v. 14, and vii. 4.

²² *Le Jupiter Olympien*, p. 163.

²³ See Wilkinson, *ancient Egypt-*

tians, vol. 2, ch. vi., where several woodcuts are given of chairs and stools ornamented with ivory.

handle of a mirror in hippopotamus ivory ; an ivory palette of about the same period ; two ivory boxes, in the shape of water fowl ; and a very remarkable figure or statuette, a woman, of perhaps the eleventh century B.C.²⁴

The use of ivory for ornament and the adapting it to works of art must have been known by the Egyptians from a most remote antiquity. There is a small ivory box in the Louvre, which is inscribed with a prænomen attributed to the fifth dynasty.²⁵ On a tablet of the twelfth dynasty an object is mentioned, whose "arms are to be made of precious stones, silver and gold, and the two hinder parts of ivory and ebony. In a tomb at Thebes record is made of a statue composed of ebony and ivory, with a collar of gold."²⁶

The date of the Egyptian statuette in the British Museum and of numerous smaller objects in that and in the great foreign collections, such as spoons, bracelets, collars, boxes, &c., most of which are earlier than the 24th dynasty and long before the time of Cambyzes, brings us to about the same period as the famous Assyrian ivories, which

²⁴ There is, also, a very curious casket of considerable size but of much later date : probably of the first century of the Christian æra : Roman work and decoration. It was found at Memphis and is made of ivory plaques laid upon a framework of wood. The plaques are incised with figures and coloured. The shape is oblong, with a sloping cover ; it measures about twelve by ten inches.

²⁵ Labarte, quoting De Rougé, mentions another of the sixth dynasty :—"On voit au Musée Égyptien du Louvre une quantité d'ob-

" jets d'os et d'ivoire. Ce sont de
" petits vases, des objets de toilette,
" des cuillers dont le manche est
" formé par une femme nue, et une
" boîte ornée d'une belle tête de
" gazelle. La pièce la plus curieuse
" est une autre boîte d'ivoire très-
" simple, mais d'une excessive anti-
" quité, puisqu'elle porte la légende
" royale de Merien-ra, qui est placé
" vers la sixième dynastie."—*Histoire des arts industriels*, p. 186.

²⁶ Dr. Birch, on two Egyptian cartouches, found at Nimroud. *Transactions of Royal society*, vol. 3, p. 172.

were found at Nineveh, and which are also preserved in the British Museum.

These were chiefly discovered in the north-west palace; and almost all in two chambers of that building. We cannot do better than listen to the general description of them given by Mr. Layard himself:—"The most interesting are
"the remains of two small tablets, one nearly entire, the
"other much injured. Upon them are represented two
"sitting figures, holding in one hand the Egyptian sceptre
"or symbol of power. Between them is a cartouche containing hieroglyphics, and surmounted by a plume, such
"as is found in monuments of the eighteenth and subsequent
"dynasties of Egypt. The chairs on which the figures are
"seated, the robes of the figures themselves, the hieroglyphics and the feather above, were enamelled with a
"blue substance let into the ivory, and the whole ground of
"the tablet, as well as the cartouche and part of the figures,
"was originally gilded,—remains of the gold leaf still
"adhering to them. The forms and style of art have a
"purely Egyptian character, although there are certain
"peculiarities in the execution and mode of treatment that
"would seem to mark the work of a foreign, perhaps an
"Assyrian, artist. The same peculiarities, the same
"anomalies, characterise all the other objects discovered.
"Several small heads in frames, supported by pillars or
"pedestals, most elegant in design and elaborate in execution, show not only a considerable acquaintance with
"art, but an intimate knowledge of the method of working
"in ivory. Scattered about were fragments of winged
"sphinxes, the head of a lion of singular beauty, human
"heads, legs and feet, bulls, flowers, and scroll work. In
"all these specimens the spirit of the design and the delicacy of the workmanship are equally to be admired."²⁷

²⁷ Nineveh and its remains, *vol.* 2, *p.* 9.

There are altogether more than fifty of these Assyrian ivories in the British Museum : a detailed account of nearly all is given by Mr. Layard in the appendix to his first volume. Dr. Birch says they cannot be later in date than the seventh century B.C. ; and thinks it highly probable that they are much earlier. Mr. Layard believes that about the year 950 B.C. is the most probable period of their execution.²⁸

There can be no doubt that from the year 1000 B.C. down to the Christian æra there was a constant succession of artists in ivory in the western Asiatic countries, in Egypt, in Greece, and in Italy. Long before ivory was applied in Greece to the making of bas-reliefs and statues it was employed for a multitude of objects of luxury and ornament. Inferior to marble in whiteness, and of course greatly inferior in extent of available surface, ivory exceeds marble in beauty of polish and is less fragile, being an animal substance and of true tissue and growth. From the time of Hesiod and Homer numerous allusions are to be found in classic authors to various works in this material : such as the decoration of shields, couches, and articles of domestic use. As to statues, Pausanias tells us that, so far as he could learn, men first made them of wood only ; of ebony, cypress, cedar, or oak.²⁹ The passages from the earlier classics have been referred to, over and over again, by all the later writers on the subject ; and it would be not merely wearying but unnecessary to repeat them here.³⁰

In the sixth century before Christ, ivory statues of the

²⁸ Transactions of Royal society, xix. 562, xxi. 7, xxiii. 200. Hesiod, *vol. 3, p. 170*, and Layard's *Nineveh*, *vol. 2, p. 209*. Scut. Herc. 141. cit. Trans. Royal soc. *vol. 3, p. 174*. See also, *Odyss. vol. 2, p. 209*.

²⁹ *Græciæ descriptio, lib. 8, cap. 17*. ix. 383, xviii. 195, and Eurip. *Cycl.* 460.

³⁰ *Iliad v. 583, iv. 141. Odyss.*

Dioscuri and other deities were made at Sicyon and Argos. Sir Digby Wyatt speaks of them as having been rude in character, but there is no evidence left for so disparaging a decision.³¹ Other named works were statues of the Hours, of Themis, and of Diana. The names of some of the sculptors have been preserved. Among them Polyctetus, Endoos of Athens, the brothers Medon, and Dorycleides.

The style in which objects of this kind were executed was called *Toreutic* :³² signifying chiefly working the material in the round or in relief. One of the most famous of such works, and of which Pausanias³³ has left us a tolerably

³¹ Lecture on sculpture in ivory, read before the Arundel society, p. 2.

³² From *τορεύνω*, to bore through, to chase, to work in relief.

"Phidias inventa cet art appelé 'par les anciens *toreutice*, c'est à 'dire, l'art de tourner." Winckelmann, *hist. de l'Art*, lib. 4, cap. 7.

In his second edition he corrects this, and rightly says, "la racine de 'cette dénomination est *τορὸς*, clair, 'distinct, épithète qui s'applique à 'la voix. C'est pourquoi on donne 'ce nomme au travaux en relief, 'par opposition au travail en creux 'des pierres précieuses." Lib. 7, cap. 1.

A long disquisition on the meaning of the word, and its etymology, is given by De Quincy, *part 2*, p. 73.

³³ Lib. v. cap. 17, et seqq. Pausanias mentions the existence in his time of numerous ivory statues and of chryselephantine works. In the first section of the same chapter he enumerates ten or fifteen, which he says were all made of ivory and gold : a table of ivory, cap. 20. At

Megara, he saw an ivory statue of Venus, the work of Praxiteles ;—*ἔργον Πραξιτέλους*—lib. 1, cap. 43 : at Corinth, many chryselephantine statues, lib. 2, cap. 1 : near Mycenæ, a statue of Hebe, the work of Naucydes ;—*τὴν χνὴ Ναυκύδους*—cap. xvii. : in Altis, the horn of Amalthea, lib. 6, cap. 19 : and in another treasury there, a statue of Endymion entirely of ivory, except his robe : at Elis, a statue made of ivory and gold, the work of Phidias, cap. 25 : near Tritia, in Achaia, an ivory throne with the sitting figure of a virgin, lib. 7, cap. 22 : at Ægira, a wooden statue of Minerva of which the face, hands, and feet were ivory, cap. 26. And, to name no more, a statue of Minerva, the work of Endius, all of ivory, long preserved at Tegea but at the time when he wrote placed at the entrance of the new forum at Rome ; having been taken there by Augustus : lib. 8, cap. 46. Edit. C. G. Siebelis. Lips. 1825.

There are two men whose travels and the sights they saw we cannot

accurate description, was the coffer which the Cypselidae sent as an offering to Olympia, about 600 B.C. It seems to have been made of cedar wood, of considerable size; the figures ranged in five rows, one above the other, along the sides which were inlaid with gold and ivory. The subjects were taken from old heroic stories. De Quincy has given a large plate with a conjectural restoration of the chest; which he supposes to have been oblong with a rounded cover.³⁴ Others believe it to have been elliptical.

Somewhat later than the statues of the Dioscuri and the chest at Olympia were the famous chryselephantine statues of Phidias and his contemporaries. One of the most celebrated was the figure of Minerva in the Parthenon, which was in height nearly forty English feet.³⁵ Even more colossal was the statue of Jupiter at Olympia; the god was represented sitting, and reached to the height of about fifty-eight feet.³⁶

but envy; one was Pausanias, the other our own Leland.

It should be noted that Pausanias believed ivory to be the horn and not the tooth of the elephant: and he has a long argument about it, *lib.* 5, *cap.* 12, in which he refers to and mentions the Celtic stag, τὸ ἐν Κελτικῇ θηρίον. Declaring it to be horn, he says that, like the horns of oxen, ivory can be softened by fire and changed from a round to a flat shape.

³⁴ *P.* 124. Compare Müller's ancient art; 1st period, 57.

³⁵ It would be wrong to omit all notice of the attempt to reproduce this statue which was made by order of the late duc de Luynes, and was shown in the Paris Exhibition of 1855. "M. Simart, qui l'a exécutée,

" s'est montré le digne interprète de
" Phidias, et a su retrouver, par ses
" études approfondies, le vrai senti-
" ment de l'art antique. La statue,
" de trois mètres de hauteur, est
" d'ivoire et d'argent: la face, le cou,
" le bras et les pieds, la tête de Mé-
" duse placée sur son égide, ainsi que
" le torse de la Victoire qu'elle tient
" dans la main droite, sont d'ivoire
" de l'Inde. La lance, le bouclier,
" le casque et le serpent sont de
" bronze; la tunique et l'égide d'ar-
" gent ont été repoussées et ciselées."
Labarte, *hist. des arts industriels*,
p. 188.

³⁶ For conjectural restorations of this statue, see De Quincy, plates 1, 13, 16.

We have to remember the destruction of these and similar works with the utmost regret; and the more so, because that destruction was owing in many instances to the mad violence of Christian fanatics. The remains which we possess even of smaller objects are not only of excessive rarity but they cannot with any certainty be attributed to artists working in Greece itself. Ivory and metal have perished under conditions which have left uninjured fragile vases. There are some examples of carvings in ivory in the British Museum and in the collection at present deposited there by signor Castellani which have been found in Etruscan tombs: many of these are perhaps the work of Greek artists.³⁷ Neither the beauty nor the wonderful spirit of the execution of some of these ivories has been exceeded or perhaps equalled in any later time. Among them the following ought to be particularly mentioned:—

A large bust of a woman, of the Roman republican period, and a small carving of the head of a horse, scarcely inferior to the work of any Greek artist of the best time. A very important head of a Gorgon, as seen on Athenian coins, with eyes inlaid in gold, about two inches in diameter; probably the button of a woman's dress. Two lions, the heads and part only of the bodies, lying across each other, very admirable and full of character; and another lion's head, the top perhaps of the handle of a mirror. These were chiefly discovered, with numerous other fragments, at Chiusi and Calvi. At Chiusi also were found the panels of two small caskets which have been put together; both are

³⁷ Etruscan sculpture was probably derived at first from Egypt: but the art of the one was entirely and unchangingly conventional, and never seems to vary from a certain fixed style: the Etrurian, on the

contrary, soon cleared itself from the bondage of old traditions and, even when rudest, was free and attempted to imitate nature in the representation of muscles, hair, and draperies.

of early date ; one it may be of the fourth century B.C. and Phœnician in style.³⁸

Carvings in ivory of the Roman imperial times before Constantine are almost equally scarce.³⁹ In the collection in this museum there are two only which can safely be so attributed. One is the fragment, No. 299,'67. The other is the beautiful leaf, No. 212,'65. The British Museum (not to mention a large number of fragments chiefly of caskets or decorations of furniture, tesseræ and tickets of admission to theatres and shows, dice and the like) possesses a few pieces : of which one is extremely fine in character and in good preservation. The subject is Bellerophon, who is represented on Pegasus, killing the Chimæra ; and it is executed in open work. The age is somewhat doubtful. Professor Westwood places it as early as the third century, and his judgment must be treated with great deference. Others, of no slight authority, are indisposed to give it an earlier date than the fourth century.⁴⁰ In the collection given to the

³⁸ There is also in the same case a fine small ivory statuette, much later, perhaps of the second century : a boy, still partly embedded in the mortar or refuse in which it was found.

³⁹ The workers in ivory, however, during the first centuries of our æra were, as a class, sufficiently numerous to be exempted by law from some personal and municipal obligations. Panciroli gives a list of these bodies of artificers, in his *Notitiæ, lib. de magistratibus municipalibus*, p. 197. He mentions as exempt, architects, medical men, painters, and others, with references to the various laws under which they were excused ; and among them, "Eborarii, qui ex

"ebore sellas, lectos, et alia faciunt."

⁴⁰ This admirable ivory has somewhat of the character of the book-cover in the Barberini collection, engraved in Gori. *Thes. tom. 2, p. 168*. That famous piece is not perfect nor is there any name upon it. Gori fairly argues that it represents the emperor Constantius, about the year 357. The Bellerophon is of finer work.

The gradual and uninterrupted decline of art from the days of Augustus is to be traced as distinctly in the ivories which have been preserved as in ancient buildings. But we can scarcely agree with D'Agincourt as regards its ra-

town of Liverpool by Mr. Mayer there are two very celebrated pieces, possibly of the third century; they were originally the leaves of a diptych. On one is *Æsculapius*, on the other *Hygieia*. A description of them is given below in the appendix.

From the middle of the fourth century down to the end of the sixteenth we have an unbroken chain of examples still existing. Individual pieces may, perhaps, in many instances be of questionable origin as regards the country of the artist, and, sometimes, with respect to the exact date within fifty or even a hundred years. But there is no doubt whatever that, increasing in number as they come nearer to the middle ages, we can refer to carved ivories of every century preserved in museums in England and abroad. Their importance with reference to the history of art cannot be overrated. There is no such continuous chain in manuscripts, or mosaics, or gems, or enamels. Perhaps, with the exception of manuscripts, there never was in any of these classes so large a number executed nor the demand for them so great. The material itself or the decorations by which other works were surrounded very probably tempted people to destroy them; and we may thank the valueless character of many a piece of carved ivory, except as a work of art, for its preservation to our own days.

The most important ivories before the seventh century are the consular diptychs. The earliest which we now have

pidity. Speaking of sculpture generally, he says: "On vit celle-ci
" successivement grande, noble, au-
" guste sous le prince qui mérita ce
" nom; licencieuse et obscène sous
" Tibère; grossièrement adulatrice
" sous Caracalla; extravagante sous
" Néron, qui faisait dorer les chefs-
" d'œuvre de Lysippe." *Histoire*

de l'art par les monumens, *vol. 2*,
p. 15. D'Agincourt probably refers
to the barbarism of Caligula, who
proposed to put a head of himself
upon the Olympic Zeus by Phidias;
Suet. Calig., 22, 57: or to Claudius,
who cut the head of Alexander out
of a picture by Apelles, to replace
it with his own; *Plin. xxxv. 10*.

claims to be of the middle of the third century, the latest belongs to the middle of the sixth. Anything doubled, or doubly folded, is a diptych: *δίπτυχον*; but the term was chiefly applied to the tablets used for writing on with metallic or ivory styles by the ancients. When these tablets had three leaves they were called triptychs, and of five or more leaves pentaptychs or polyptychs. Inside, each leaf was slightly sunk with a narrow raised margin in order to hold wax; outside, they were ornamented with carvings. They were not always of ivory; frequently of citron or of some less costly wood, and for common use were probably of small size, convenient for the hand and for carrying about.

Homer speaks of such tablets,⁴¹ and there are frequent references to them in Latin writers;⁴² but it happens also that two ancient specimens have been found. Both were discovered in gold mines in Transylvania, and have been described by Massmann in a volume published at Leipsic in 1841. Each consists of three leaves, one of fir-wood, the other of beech, and about the size of a modern octavo book. The outer part exhibits the plain surface of the wood, the inner part is covered with wax surrounded by a margin. The edges of one side are pierced that they might be fastened together by means of a thread or wire passed through them. The wax is not thick on either set of tablets; it is thinner on the beechen set in which the stylus of the writer has in places cut through the wax into the wood. There is manuscript still remaining on both of them: the beginning of the beechen tablets containing some Greek letters. The writing on the other is in Latin, a copy of a

⁴¹ *Iliad* vi. 169.

⁴² See Juvenal, Sat. 9; Martial, xiv. 3; Pliny, Ep., i. 6; Suet. Ner., 17; Plautus, *Bacchid.* iv. 4. 64.

These are a few only from the passages commonly quoted by writers on the ancient Roman diptychs and tablets.

document relating to a collegium. The name of one of the consuls is given, determining the date to be A.D. 169.⁴³

But the consular diptychs were of much larger size, generally about twelve inches in length by five or six in breadth. Diptychs of this kind were part of the presents sent by new consuls on their appointment to very eminent persons; to the senators, to governors of provinces,⁴⁴ and to friends. Each consul probably sent many such gifts, and these naturally varied greatly not only in the workmanship but in the material. For persons in high station or authority the diptychs would be carved by the best artists of the time, and if not made entirely of some metal very costly and valuable the material would be ivory, perhaps also mounted in gold.⁴⁵ For others of lower rank or for dependants, they would be roughly finished and of bone or wood.

Inside, the wax may have been inscribed with the *Fasti Consulares* or list of names of all preceding consuls,⁴⁶ closing with that of the new magistrate, the donor. This, however, is matter of conjecture. Outside, the leaves were carved with various ornaments; sometimes with scrolls, or cornu-

⁴³ Abridged from the account given in Smith's dictionary of antiquities, *Verb. Tabulæ*.

⁴⁴ It is to the custom of sending these diptychs to people of rank in the provinces that we owe the preservation of some still extant, and which have been kept in the country into which they came by gift or otherwise in very early times. Generally, in somewhat later days, they were given or bequeathed to churches; and, having been first used in the public services, were afterwards laid by in their treasuries.

⁴⁵ In the fifth book of the letters of Symmachus (consul, A.D. 391)

we have, "Domino Principi nostro
"auro circumdatum diptychon misi,
"cæteros quoque amicos eburneis
"pugillaribus et canistellis argenteis
"honoravi." Epist. lvi., *ad Sallustium*.

⁴⁶ Compare Ausonius:

"Hactenus adscripsi fastos. Si sors
volet, ultra

Adjiciam: si non, qui legis, ad-
jicies.

Scire cupis, qui sim? titulum qui
quartus ab imo est

Quære; legis nomen consulis Au-
sonii."

Epigr. 150.

Ausonius was consul, A.D. 379.

copiæ, or the bust of the new consul in a medallion. Sometimes—and as the diptychs which we now possess repeat this style the most frequently we may conclude it to have been the usual practice at least for the more important of those presented—the consul was represented at full length and sitting in the cushioned⁴⁷ curule chair: one hand often being uplifted and holding the *mappa circensis*. He is clothed in the full ceremonial vestments of his office, as used when he was inducted into it. The dress itself seems to be a splendid imitation of that worn by the old generals at the celebration of a triumph; a richly embroidered cloak (*toga picta*) with ample folds, beneath which is a tunic striped with purple (*trabea*) or figured with palm leaves (*tunica palmata*). On his feet are shoes of cloth of gold (*calcei aurati*), and in one hand the consular staff or sceptre (*scipio*) surmounted by an eagle or an image of Victory.

Not unusually, below, in a separate compartment, were representations of the shows which the consul intended to

⁴⁷ The conspicuous representation of a cushion on the seat of the chair is probably not to be overlooked as of small signification or importance. Cushions were permitted only to certain privileged classes during the games of the circus:

“ exeat, inquit,
Si pudor est, et de pulvino surgat
equestri
Cujus res legi non sufficit”

Juvenal, Sat. 3. Compare Martial
epig. v. 26.

Caligula conceded the use of cushions to senators as a graceful compliment at the beginning of his reign. Dio Cass. *lib.* lix.

Some will remember also the

advice given by Ovid to the lover in attendance on his mistress in the theatre or at public games:

“Parva leves capiunt animos. Fuit
utile multis
Pulvinum facili composuisse manu.
Profuit et tenui ventum movisse tabella [*flabello*!];
Et cava sub teneram scamna dedisse pedem.”

Artis amat. *lib.* i, l. 160.

A line or two above the poet speaks of the ivory statues carried in the processions:

“At cum pompa frequens cœlestibus ibit eburnis,
Tu Veneri dominæ plaude favente manu.”

give, of the manumission of slaves,⁴⁸ and of the presents, money, bread, &c., which were also to be distributed among the people.

The series of consular diptychs, having each of them in many cases a known date, is of essential value and importance in the history of art, whilst the fashion of them lasted. Similar as they are one to another in certain respects, nevertheless there is a considerable variety of treatment and undoubtedly various degrees of excellence or inferiority of style and execution. When so many would be required by the consul of the year it was impossible that all could be made by good artists, and probably one or two of the best kind were roughly copied by common workmen. It was sufficient if the general character, dress, or special ornament of the consul were represented.

Rapidly as art declined during the three centuries after the birth of Constantine, as shown especially in these consular diptychs, we may nevertheless still trace a certain grandeur in the figures and in the attitudes which show that earlier and better models of antiquity were followed by the sculptors. Labarte further observes that the diptychs carved at Constantinople were far superior to those which were made in Italy.⁴⁹

Many of these diptychs are identified by the name of the consul which is carved across the top of one leaf;⁵⁰ the

⁴⁸ To give freedom to slaves was almost an official duty of the consul at the beginning of his consulate. Ammonian speaking of the ceremonies on one occasion, says, "Dein Mamertino ludos edente circenses, manumittendis ex more inductis per admissionum proximum, ipse lege agi dixerat, uti solebat," *lib.* 22. Mamertinus was consul, A.D. 362. Suetonius men-

tions the custom in the life of Galba, *cap.* 10. And Cassiodorus gives the reason: "in argumentum etiam publicæ gloriæ solvebat famulos jugo servili, qui libertatem tantæ dederat civitati." *Variar. lib.* 6, *ep.* 1.

⁴⁹ *Histoire des arts indust. vol.* 1, *p.* 197.

⁵⁰ It has been said that these legends (as well as portions of the

full legend generally running across both, being equally divided. We usually find a profusion of proper names, according to the fashion and taste of the court of Constantinople and of the last years of the consulate. Following these names was a formula which expressed the style and dignities: "Vir illustris, comes domesticorum equitum, et consul ordinarius." The "vir illustris" signified that the new consul had either filled or was of rank great enough to fill high official positions in the state. The "comes domesticorum equitum" was his title as commander of the body-guard of the emperor. The "consul ordinarius" declared the true consular dignity itself.⁵¹

Some of the consular diptychs also add the names of the persons or communities to whom they were sent. Thus, the diptych of Flavius Theodorus Philoxenus, A.D. 525, has the following inscription in Greek iambics, part upon one tablet, part upon the other:—"I, Philoxenus the consul, offer this gift to the wise senate."⁵²

Another diptych of Flavius Petrus, A.D. 516, has this inscription within a large circle:—"I, the consul, offer these presents, though small in value, still ample in honours, to my [senatorial] fathers."⁵³

sculpture) were sometimes coloured red. We know no extant example, but the following passage from Claudian is important, and not on that particular point alone:

"Tum virides pardos, et cetera colligit austri
Prodigia, immanesque simul Latonia dentes,
Qui secti ferro in tabulas auroque micantes,
Inscripti rutilum cælato consule nomen,

Per proceres et vulgus eant; stupor omnibus Indis
Plurimus ereptis elephas inglorius errat
Dentibus."

Claudian, de secundo cons. Stilich. 345.

⁵¹ Montfaucon, L'Antiq. expliq., lib. 2, cap. xviii.

⁵² Gori: Thes. vet. diptych, tom. 2, p. 24.

⁵³ Pulszky, essay on antique ivories, p. 5. The same writer quotes,

During the period when these ivory diptychs were in use or fashion, that is (so far as we know) from the first or second centuries to the sixth, the office of consul was entirely in the hands of the emperors who conferred it on whom they would, and assumed it themselves as often as they thought fit. Augustus was consul thirteen times; Vitellius proclaimed himself perpetual consul; Vespasian eight times, and Domitian seventeen. The consuls, therefore, gradually became mere ciphers in the state. It is true that they presided in the senate and on other public occasions with all the ancient forms; and the mere title, down to the extinction of the Western empire, was nominally the most exalted and honourable of all official positions.

The most complete list which we have of the existing consular diptychs is given by professor Westwood in a carefully-written paper read before the Oxford architectural society.⁵⁴ These are supposed to have been all identified, and, in most instances, by the inscription on the ivory. Nevertheless, we must still acknowledge to a grave doubt about more than one:—

	A.D.
1. M. Julius Philippus Augustus. In the Mayer collection at Liverpool. One leaf	248
2. M. Aurelius Romulus Cæsar. In the British Museum. One leaf	308
3. Rufius Probianus. At Berlin. Both leaves ⁵⁵	322

in the same page, the often-cited decree of the emperor Theodosius; by which, because of the honour attached to the receiving of these diptychs, the presenting of them by anyone but the ordinary consuls was forbidden. The law ought not to be omitted here:—"Lex xv. Codex Theodosianus, tit. xi. De expensis ludorum. Illud etiam constitutione solidamus, ut exceptis con-

"sulibus ordinariis, nulli prorsus
"alteri auream sportulam aut di-
"ptycha ex ebore dandi facultas sit.
"Cum publica celebrantur officia,
"sit sportulis nummus argenteus,
"alia materia diptycha." Compare
Gori, *Thes. tom. i. p. 237.*

⁵⁴ Proceedings, Trinity term, 1862, p. 127.

⁵⁵ The leaves now form the covers of a manuscript life of St. Ludgerus.

	A.D.
4. Anicius Probus. In the treasury of the cathedral of Aosta. Both leaves	406
5. Flavius Felix. Bibliothèque Impériale, Paris. One leaf. ⁵⁶	428
6. Valentinian III. ⁵⁷ In the treasury of the cathedral of Monza. Both leaves	430
7. Flavius Areobindus. ⁵⁸ At Milan, in the Trivulci collection. Both leaves	434
8. Flavius Asturius. ⁵⁹ At Darmstadt. One leaf	449
9. Flavius Aetius. At Halberstadt. One leaf	454
10. Narius Manlius Boethius. In the bibl. Quiriniana at Brescia. Two leaves. ⁶⁰	487

This diptych is named by Labarte as the most ancient now known to exist.

⁵⁶ The other leaf was lost or stolen during the French revolution of 1792.

⁵⁷ So attributed by Mr. Pulszky : but Mr. Oldfield, a much better authority, suggests that it may be given to Valentinian II., in which case the date would be about A.D. 380. The earlier date is supported by the great beauty and admirable execution of the diptych.

⁵⁸ This diptych has no inscription : it bears a monogram which contains all the letters of the name Areobindus. It is engraved in Gori, *Thes. Dipt.*, tom. 2, p. 110.

⁵⁹ Formerly in the church of St. Martin at Liège, and it was long supposed to be lost. Professor Westwood, however, has found the greater portion of one leaf, used as the cover of a book of the gospels in the Royal library at Darmstadt. This, probably, is not a fragment of the Liège diptych but of another of the same consul. The two leaves

are engraved in Gori, *tom. 1*, p. 58.

⁶⁰ A folio volume of more than 200 pages was edited by Hagenbuch in 1738, containing a number of learned essays on this diptych alone. It has at the beginning engravings of both leaves : and the consul is represented on one in a standing position ; on the other, sitting and holding the *mapa* in his right hand. The inscription is unusually obscure : how much so may be judged from the fact that the editor of the book has collected more than half-a-dozen different interpretations of it. Some of them are amusing. The inscription on one leaf runs thus : NARMANLBOETHIVSVCETINL, on the other, EXPPPVSECCONSORDET PATRIC. The members of the Academy at Paris, to whom the difficulty had been referred, proposed to read "Natales regios Manlius Boethius vir clarissimus et inlustris ex propria pecunia voto suscepto edixit celebrandos consul ordinarius et patricius." But a more probable reading is, "Narius

	A.D.
11. Theodorus Valentianus. At Berlin. ⁶¹ Both leaves.	505
12. Flavius Dagalaiphus Ariobindus. At Lucca; both leaves. At Zurich; both leaves. And in private possession at Dijon; one leaf. ⁶²	506
13. Flavius Taurus Clementinus. In the Mayer collection at Liverpool. Both leaves.	513
14. Flavius Petrus Justinianus. Bibliothèque Impériale, at Paris; one leaf. And at Milan, in the Trivulci collection; both leaves	516
15. Flavius Anastasius Paulus Probus Pompeius. ⁶³ At Berlin; one leaf. The other leaf in South Kensington museum. Bibliothèque Impériale, Paris; both leaves. ⁶⁴ And Verona; one leaf	517
16. Flavius Paulus Probus Magnus. Two in the Imperial library at Paris; each one leaf. Another, so attributed, in the Mayer collection at Liverpool; one leaf	518
17. Flavius Anicius Justinus Augustus. At Vienna; one leaf	519
18. Flavius Theodorus Philoxenus. Bibliothèque Impériale, Paris; both leaves. ⁶⁵ And in the Mayer collection; one leaf; very doubtful	525

"Manlius Boethius vir clarissimus et illustris, expræfectus prætorio, præfectus, et comes, consul ordinarius et patricius." Again, against this last some have disputed that the PPP meant three times prefect, and CC twice consul.

Artists in ivory were driven, because of the narrow limits at their disposal, to use extreme forms of contraction and symbols, scarcely intelligible even in their own time, instead of words: far more so, indeed, than were the carvers of inscriptions upon monumental stones, altars, and sarcophagi.

⁶¹ Professor Westwood leaves the

date of this diptych doubtful: it is remarkable, as representing in a medallion, between the busts of the emperor and empress, the head of Christ with a cruciferous nimbus.

⁶² M. Pulszky says that in 1856 it belonged to M. de Tollot, at Dijon.

⁶³ Figured in Lenormant. *Tresor de glyptique*, vol. 1, pl. 17.

⁶⁴ This was long known as the diptych of Bourges, under which name it is well engraved in Montfaucon, *Ant. expl. lib. 2, cap. xviii. p. 90.*

⁶⁵ Known as the diptych of Compiègne; having been given by

19. Flavius Anicius Justinianus Augustus. At Paris	A.D. 528
20. Rufinus Orestes. South Kensington museum. Both leaves.	530
21. Anicius Faustus Albinus Basilius. ⁶⁶ In the Uffizii, at Florence; one leaf. The companion leaf ⁶⁷ is in the Brera, at Milan. ⁶⁸	541

But besides these there are several very important Roman diptychs and leaves of diptychs, not consular, still

Charles the Bald in the ninth century to the abbey church of St. Corneille, where the leaves were preserved until its destruction in 1790, and were then transferred to Paris. The diptych is admirably figured in Lenormant, *Tresor de numismatique et de glyptique*, vol. 2, pl. 53. Lenormant refers also to previous writers on this diptych, p. 27.

⁶⁶ Basilius, consul of Constantinople, was the last of the long and illustrious line of consuls. They had continued, with a few short interruptions of the tribunes, for more than a thousand years. After Basilius, the emperors of the East took the title of consul, until at last it fell into oblivion. The last consul of Rome was Decimus Theodorus Paulinus, A.D. 536.

⁶⁷ The second leaf has been identified by professor Westwood: M. Pulszky believed it to have been lost. *Essay*, p. 15. It is but a fragment of the right wing of the diptych, the upper half. Gori, *Thes. tom. 2*, pp. 134-136, gives figures of both leaves: he decides against their being of the same pair. Mr. Westwood, however, says that "it is

"certainly the companion" to the leaf in the Uffizii.

⁶⁸ A detailed description and arguments about many of these diptychs will be found in the dissertations printed by Gori in his *Thesaurus*. Other authorities are Du Cange, Mabillon, and Montfaucon. Their statements have been ably and briefly summed up in the very interesting paper already mentioned, read before the architectural society of Oxford, by professor Westwood; and by M. Pulszky in his essay on antique ivories.

A Roman diptych, undescribed, is preserved at Tarragona in Spain, and it is extremely probable that a careful search amongst the treasures still remaining in the churches of that country would discover others. The very learned editor of the *Thesaurus* of Gori (writing more than a hundred years ago) says: "*Suspicio enim in- valuit in locupletissimis Hispaniæ sacrariis, quo totius fere orbis donaria confluerunt, multa hujusmodi abscondi, quæ nusquam adhuc com- paruere, quia hactenus nec per- quisita nec curata.*" *Ad lectorem*, tom. 1, p. xj.

extant ; some also of greater beauty than any of the examples in the preceding list. Among them is the diptych (already mentioned) of Æsculapius and Hygieia in the Mayer collection at Liverpool ; and another, but smaller, of the same subject in a private collection in Switzerland.⁶⁹ The diptych of cardinal Quirini, now at Brescia, having on one leaf, as interpreted by M. Pulszky, Phædra and Hyppolytus ; and on the other Diana and Virbius.⁷⁰ This is probably of the third century. Another is the diptych, long known as the Tablets of Sens, but now at Paris in the Imperial library and forming the covers of a thirteenth century manuscript, containing "The Office of Fools."⁷¹ This is somewhat similar in style to the sarcophagi of the third century. There is a diptych of

⁶⁹ Briefly described by professor Westwood, who possesses a cast of it, as "in much deeper relief than the Fejervary diptych, and full of energy in the design. Here Æsculapius holds a palm-branch in his right hand, and supports his club, round which a serpent is twined, with his left ; whilst Hygieia holds a snake in her right hand, and, apparently, a large melon in her left." *Proceedings, &c., Oxford Archæol. soc., No. vj. p. 144.*

⁷⁰ *Catalogue of the Fejervary ivories. Essay, p. 26.*

⁷¹ Or, rather, the Office of the feast of the Circumcision. In the thirteenth and fourteenth centuries some childish and improper jests and plays were allowed in churches on the first day of the year. This "Office of Fools" seems to have a complete arrangement for the day ; with mass, matins, and hours. The whole affair was something like (but without the reverential decorum)

the festival of the boy-bishop, celebrated in more than one of our English cathedrals about the same period, and was probably a relic of the heathen Saturnalia. The feast of Fools was kept also at Beauvais and other places, until it was finally put down everywhere in the sixteenth century. See Du Tilliot, *mémoires pour servir à l'histoire de la fête des Fous* ; and Du Cange, *voc. tartara, kalendæ.*

These tablets are engraved by Labarte, in his *Album*, *pl. 1.* On one leaf is represented Bacchus in a car drawn by centaurs ; on the other is Diana in a chariot drawn by two bulls. Both subjects are surrounded by mythological figures.

They are engraved also in Lacroix, *Arts of the middle ages*, *p. 474*, as an illustration of book-binding : and in the *Monumens antiques inédits*, by Millin, *tom. 2, p. 336.*

perhaps the fifth century in the treasury of the cathedral of Monza; one leaf representing Calliope sounding the lyre, and the other some unknown philosopher.⁷² Another is in the Imperial library at Paris, the two leaves having six muses, each of them accompanied by an author. These last have been guessed at by M. de Witte, who places the diptych in the fourth century. Neither M. Pulszky nor professor Westwood is inclined to agree with these guesses, except that one may perhaps be Euripides grouped with Melpomene. The workmanship is rude and the figures carved in high relief. Again, another diptych at Vienna in the cabinet of antiquities is attributed to the time of Justinian. One leaf has a figure representing Rome; the other, Constantinople.

The above are all named in the essay attached to the catalogue of the Fejervary collection by M. Pulszky; and professor Westwood very rightly adds to them one leaf of a diptych in the possession of count Auguste de Bastard, the diptych of St. Gall, the mythological figure of Penthea in the museum of the Hôtel Cluny, a perfect diptych in the cathedral of Novara, and another in the basilica of San Gaudenzio at the same place.

There is no example among all these which surpasses in beauty of execution, or in the interest of the subject, two ivory tablets which were formerly the doors of a reliquary in the convent of Moutier in France, in the diocese of Troyes. When M. Pulszky wrote his essay both tablets were supposed to be lost; they had been described and engraved in the *Thesaurus* of Gori, from whose prints alone

⁷² Mr. Oldfield, in his excellent catalogue with very valuable notes of the Arundel series of fictile ivories, supposes the muse to be some Roman lady in an ideal character.

He objects to Gori's suggestion that the other leaf represents a poet, taking the characteristics to be those certainly of a philosopher.—Note,

p. 33.

they were known. Happily both since have been recovered. The left tablet is in the Hôtel Cluny, much injured,⁷³ and the other is in the collection of the South Kensington museum. This last is fully described below, p. 44, No. 212, '65; and it is probably the most beautiful antique ivory in the world.

Each leaf represents a Bacchante; on both they are standing, and the Bacchante on the left wing (the Paris leaf) has no attendant. Her drapery falls negligently suspended from her left shoulder, leaving the right arm and breast exposed.⁷⁴ It is gathered at the waist by a narrow girdle. She stands before an altar on which a fire burns, and holds in each hand a torch with the flaming end downwards, as if to extinguish them. Her hair is gracefully bound with a riband decorated with ivy leaves and falls down her back. A pine-tree, stiff in design, stands close behind the altar; not to be compared with the oak-tree on the South Kensington leaf.

The diptych was, perhaps, a gift on the occasion of some marriage between members of the two patrician families whose names are on the labels: NICOMACHORVM: SYMMACHORVM⁷⁵; or, perhaps, an offering from the two families to the temple of Bacchus or Cybele.

⁷³ It was discovered a few years ago at the bottom of a well.

⁷⁴ Professor Becker, in describing the Lycoris of Virgil's tenth eclogue, says: "Her light *tunica*, without sleeves, had become displaced by her movements, and slid down over her arm, disclosing something more than the dazzling shoulder." He adds in a note that "the wide opening for the neck, and the broad holes for the arms, caused the *tunica* on every oc-

casion of the person's stooping, to slip down over the arm. Artists appear to have been particularly fond of this drapery." Gallus, p. 82. Such an arrangement, or rather disarrangement, of drapery would equally happen when the tunic was fastened over the shoulder by a small fibula: as with the Bacchante on the Cluny leaf, and the young attendant on the Bacchante upon our own.

⁷⁵ They may possibly have been the cover of the marriage contract:

Before we pass to the large series of ivory carvings executed between the eighth or ninth and the fifteenth centuries, there is one very celebrated piece about which a few words may be said : a superb leaf of a diptych, preserved in the British Museum. The other leaf is lost and has probably been destroyed ; nor is there any record (it is believed) from whence the Museum obtained this ivory. It has been in the collection for many years.

The plaque itself is one of the largest known : more than sixteen inches in length by nearly six in width. The subject is an angel, standing on the highest of six steps under an arch supported on two Corinthian columns ; he holds a globe with a cross above it in his right hand ; in his left a long staff, to the top of which, as if half resting on it like a warrior on his lance, the hand is raised above his head. He is clothed in a tunic and an ample cloak or mantle falling round him and over the shoulders in graceful folds. His head is bound round with a fillet ; and the feet have sandals. There is no antique ivory carving which surpasses this in grandeur of design, in power and force of expression, or in the excellence of its workmanship. Although some foreign writers are disposed to place the date of it so late as the time of Justinian we shall be more correct in attributing it, with Mr. Oldfield, to the fifth or even to the end of the fourth century. Nor, looking at it, can we hesitate to claim for the earliest Christian art, after Christianity was recognised by Constantine, a place by the side of the best works of pagan times. If we select this, and the book-covers in the treasury of the cathedral at Milan, and the well known book-cover in the Imperial

the *tabule nuptiales, matrimoniales.*

"Signatæ tabulæ, dictum feliciter !

ingens

Cœna sedet, gremio jacuit nova
nupta mariti."

Juv. sat. 2. 119.

library at Paris, we shall find no western work in ivory to equal them in quality and beauty of workmanship from the fifth to the thirteenth century.⁷⁶

We owe the preservation of many of these consular and mythological diptychs to the circumstance that when the practice of sending them as presents had (it may be) for some time been discontinued, another use was found by adapting them to Christian purposes. In some cases the subjects or titles of the diptychs were altered; as, for example, in one of the diptychs preserved at Monza. This was originally a consular diptych, of late work, coarse in style and manner of execution. The consul is represented on each wing, raising the *mapa circensis* in the usual way: on one, however, he is standing; on the other he is sitting upon a kind of throne. On one leaf the top of the consul's head has been shaved, to show the clerical tonsure; and in the blank space of two small panels, immediately beneath the arch under which he stands, the title S[an]C[tu]S GREGORI[us] is cut in high relief. On the other leaf above the sitting consul, on the corresponding panels, DAVID REX is inscribed in similar letters.⁷⁷ It must not be omitted that some late writers have argued that this diptych is not a palimpsest; that it is merely an imitation of the earlier consular diptychs, and not earlier than the seventh or eighth century.⁷⁸ But the whole character is unlike mere imitation; and the shaving of the head, the alteration of the ornamented top of the sceptre

⁷⁶ The fine work and style of the borders of Greek or Byzantine works in ivory of the fifth, sixth, and seventh centuries are very remarkable; and more especially the true form and character of their interlacing and twining branches and

foliage of trees.

⁷⁷ Gori gives an engraving of the two wings, *tom.* 2, *p.* 218.

⁷⁸ Pulszky, essay on antique ivories, *p.* 23. Professor Westwood also in the Proceedings before cited, *p.* 143.

or staff, and the cutting of the inscriptions on the tablets, might without difficulty have been made for the required and more modern purpose.

It is easy to understand how later possessors of consular diptychs were induced to make presents of them to their bishops and churches; and in some instances, probably, in the sixth century those originally sent to high ecclesiastical persons were at once transferred to pious uses. Instead, then, of containing the lists of the consuls, the diptychs enclosed the names of martyrs, saints, or bishops who were to be commemorated in the public service of the Church.⁷⁹ Several such leaves still exist, and sometimes with the names not written on wax but carved or incised upon the ivory itself. One very remarkable example is the diptych of Flavius Clementinus, consul A.D. 513. Another is the diptych of Anastasius, A.D. 517, of which one leaf, No. 368,⁷¹ is in the South Kensington collection. Upon this leaf the portion of a single word "GISI" is now alone to be decyphered; when Wiltheim saw it, more than a hundred years ago at Liege, he read "IGISI," and supposed it to be part of the name of Ebregisus the twenty-fourth bishop of Tongres in the seventh century.⁸⁰ But upon the other leaf, which is now preserved at Berlin, Gori was able to make out a considerable portion. "Offerentes . . . O . . .

⁷⁹ These lists were read at mass: of the saints at that part of the canon which is now known as the *Communicantes*; and of the dead at the *Memento*, after the consecration of the Eucharist. Frequent reference to the custom is to be found in the old ritualists; for instance, Alcuin: "Post illa ergo verba, quibus dicitur *in somno pacis*, usus fuit antiquorum, ut statim recitarentur ex dip-

"tychis, id est tabulis, nomina defunctorum, etc."—*De div. officiis*, cap. 40. Full information and a cloud of authorities on the subject will be found in the learned work of Salig, on diptychs, cap. 4. *De praxi diptychorum in oblationibus*.

⁸⁰ See an interesting paper by Mr. Franks, read before the Society of antiquaries. *Proceedings*, March 10, 1864.

“eorum p. pi . . . ecclesia catholica quam eis dominus
 “adsignare dignetur . . . facientes commemorationem bea-
 “tissimorum apostolorum et martyrum omniumque sanc-
 “torum. Sanctæ Mariæ Virginis, Petri, Pauli, *etc.*” But
 he owns that some even of these words are conjectural.⁸¹

The diptych of Justinianus, in the Imperial library at Paris, is one more example of the same kind. Inside are written litanies of the ninth century, with the names of saints inserted who were particularly revered at Autun.⁸²

Another half of a consular diptych may be mentioned, a single leaf; in which instance the original carving has not only been removed but the ivory has been sawn into two pieces. As it happens, both fragments are in this country—one in the British Museum; the other in the South Kensington collection, No. 266, '67. The two together have still sufficient traces left to enable us to recognise the old design; a consul seated in the usual way, under a round arch. Below, there seem to have been the two boys or servants emptying their sacks of money and presents. This mutilation occurred about the eighth or ninth century; and the other side of the leaf was then carved with subjects taken from the gospels. It was an unnecessary injury to destroy and plane away the first design. As the new purpose was probably to decorate the panels of some shrine or book-cover, the old carvings might have been concealed when the plaques were inlaid; in the same manner as the very curious pieces were treated, now in this museum, Nos. 253, '67; 254, '67; and 257, '67.⁸³

It would be a subject far too extensive for this short preface to attempt to give a history of the use and purpose

⁸¹ Thesaurus, tom. 1, p. 49.

⁸² Labarte, vol. 1, p. 206.

⁸³ Another example of an early diptych of the sixth century, carved

on the reverse sides in the ninth, is engraved in Du Sommerard, 2nd series, pl. 29; and in Lenormant, vol. 2, p. 25.

of diptychs in the public service of the Christian Church. Their origin is to be traced to the very earliest times; perhaps to the apostolic age. Mention is made of them in the liturgy of St. Mark.⁸⁴ Numerous treatises and dissertations, even long books, have been written on the subject; and it would be idle work to repeat the names of the authors who are referred to, over and over again, by most writers on ivory carvings. In fact, the learning which some of these exhibit might much better have been shown if their subject had been the primitive history and practices of the Church. Except to state the mere fact of their use, the connection of ceremonial ecclesiastical diptychs with sculpture in ivory requires only a few remarks.

The common use of such diptychs is well and shortly summed up in a dissertation printed by Gori in his *Thesaurus*. The summary may be given in few words, and moreover the dissertation itself is written in explanation of the diptych of the consul Clementinus just mentioned, which we are now fortunate enough to possess in England, in the Mayer collection at Liverpool. Inside the leaves is an inscription in Greek of the eighth century, to be read during mass, desiring the people to be devout and reverent and to pray for the persons whose names were to be recited.⁸⁵

The Christian diptychs were intended for four purposes. First come those in which the names of all the baptized were entered, a kind of *Fasti ecclesiæ* and answering to the registers kept now in every parish. Second, those in which

⁸⁴ Gori (or his author) quotes also the ecclesiastical hierarchy of Dionysius the Areopagite. This is certainly not the writing of the true Dionysius, the contemporary of St. Paul. Yet, putting the pseudo-Dionysius as late as the fifth cen-

tury his evidence is valuable, and he speaks of the use of diptychs as of things long known.

⁸⁵ An engraving of this inscription will be given below, in the notes to the description of the collection of ivories.

were recorded the names of bishops and of all who had made offerings to the church or other benefactions. This list included the names of many persons still living. Third, those in which were recorded the names of saints and martyrs; and, naturally, in various places the names would be particularly of saints who in their lives had been connected with the locality. Such additions are of the utmost importance in tracing the history of ancient lists which have come down to our own time. Diptychs of this class were read aloud at mass, as a sign of the communion between the Church triumphant and the Church militant on earth. Fourth, those in which were written the names of dead members of the particular church or district, who having died in the true faith and with the rites of the Church were to be remembered at mass.⁸⁶

Towards the middle of the sixth century sculpture in ivory again sensibly declined.⁸⁷ The figures in Byzantine

⁸⁶ As regards the living, the continuance of their names in the diptychs was of the highest consequence; to be erased was equal to the denunciation of them as heretics and unworthy of communion. See St. Cyprian, ep. 66; and St. Augustine, serm. 37.

In these diptychs also were probably added the names of those who were sick or in trouble.

But besides these four objects for which Christian diptychs were made, there was another which must certainly have caused the production of many large sculptured works in ivory from the seventh to the tenth century: namely, for the purpose of exciting devotion and as a means also of teaching the ignorant. The old Ambrosian rite for the church of

Milan orders, "Finita lectione, puer magistri scholarum, acceptis tabulis eburneis de altare vel ambone . . . vestitus camisiolo ascendit pulpiti, etc." Again: "Quando dominus canit Alleluia clavicularius ebdomadarius porrigit ei tabulas eburneas ad exitum chori."

⁸⁷ One of the most celebrated relics in ivory was executed about this time; the throne or chair made for Maximian, archbishop of Ravenna from A.D. 546 to 556. This is now preserved among the treasures of the cathedral at Monza, and is engraved in the great book of Du Sommerard, and by Labarte in his handbook. The chair has a high back, round in shape; and is entirely covered with plaques of ivory, arranged in panels richly carved in

work of that period begin to be characterised by sharpness and meagreness of form, and lengthiness of proportion ; in

high relief with scenes from the gospels and with figures of saints. These plaques have borders with foliated ornaments ; birds and animals, flowers and fruits, filling the intermediate spaces. Du Sommerard names amongst the most remarkable subjects, the Annunciation, the Adoration of the wise men, the flight into Egypt, and the Baptism of our Lord. Sir Digby Wyatt says that this chair, having "always been carefully preserved as "a holy relic, has fortunately escaped "destruction and desecration ; and, "but for the beautiful tint with "which time has invested it, would "wear an aspect little different from "that which it originally presented "in the lifetime of the illustrious "prelate for whom it was made. "This valuable object could hardly "have been all wrought at one time, "as Dr. Kugler distinctly traces in "it the handling of three different "artists, who could scarcely have "all lived at the same period. Some "of the plates resemble diptychs. "Thus, the series portraying the "history of Joseph in Egypt is quite "classical ; another, and less able "artist in the same style, provided "the plates for the back, and in "one set of five single figures the "Greek artificer stands apparent. "The simplest explanation appears "to be that the throne was made "up by the last-mentioned artist "out of materials provided for him, "and that what was wanting to

"make it entire was supplied by "him."—Lecture before the Arundel society, *p.* 9. Probably the different plaques were carved by several sculptors ; but Dr. Kugler's supposition that the whole chair was not made by contemporary artists (in short, at one time) is scarcely probable.

Speaking of and praising the Ravenna chair, Passeri offers some very useful remarks by way of caution against the hasty conclusions which some make, who set down all ancient large plaques of ivory as having been the leaves of diptychs : "Vidi etiam Ravennæ in charto- "philacio principis ecclesiæ sedem "eburneam sancti Maximiani epis- "copi quinto seculo operosissime "efformatam, cujus ambitum unde- "quaque adornant tabulæ eburneæ "amplitudinis fere sesquipedalis, "quam plerumque ebur patitur ana- "glypho opere, et scitissima manu "elaboratæ, quæ si disjectæ et sin- "gulares occurrent imprudentibus "facile imponent, ut inter diptycha "censerentur. Nec ista nominis "quæstio est, nam longe alia mente "explicandæ sunt missiles consulum "tabellæ, atque in illis expressa em- "blemata, quæ omnia ad consulatum "ejusque pompas pertinent, alia "vero sculpturæ omnes, quæ in "alium usum parabantur. Hæc "observatio facile prodit errorem "illorum, qui diptychis ad censuerunt "laterculos, nullo consule designa- "tos, cum musarum, poetarum, Bac-

the heads, however, we yet find a good expression ; and especially in representations of our Lord dignity and resignation. The costume also gradually became more and more covered with ornaments and jewels ; although the ancient classical robes were still copied, and apostles were clothed in togas, or the Virgin in a chlamys and tunic, or the magi in Phrygian caps.

But troubles arose and about the year 750 there sprang up in the East very bitter theological quarrels, especially having reference to the lawfulness of the use of images, not only in churches but for private devotion. The spirit of Mahometanism, strictly and dogmatically condemning without distinction, whether in sculpture or in paintings, all representations of the Deity and of man, first shown in the near neighbourhood of the Holy Land spread rapidly from one country to another. The Christian iconoclasts of Constantinople, even if they did not follow the heresy of Mahomet in this matter to its fullest extent, at least equalled it in hatred of all holy images and sacred sculpture, and in the severity with which they persecuted the workers and purchasers of such works.⁸⁸ Towards the middle of the eighth century the power and influence of these fanatics reached their height ; and, with Leo the Isaurian on the throne, received the fullest support which an emperor could give. We must attribute to the rage of the iconoclasts indiscriminating in its fury not only the destruction of Christian

"chantum ac deorum imaginibus,
 "quæ mihi nullam aliam ingerunt
 "speciem, quam quod aliquando
 "libros contexerint, quibus parerga
 "adluderent. Sunt præterea quæ-
 "dam imperatorum inferioris ævi
 "simulacra tabellis eburneis incisa,
 "in quibus nulla carinum vestigia
 "apparent, ut potius videatur sedes
 "honorarias decorasse, quam quod

"diptychorum loco essent, quum
 "præsertim exterior illorum ornatus
 "superne in acutum desinat ; quod
 "a diptychorum instituto quam max-
 "ime abhorret."—Ad lectorem, *tom.*
i. p. xiv.

⁸⁸ The anger of the iconoclasts was especially directed against all statues or images said to be miraculous ; ἀχειροποιήται.

monuments and sculptures, but of many of the most important and most valuable remains, then still existing, of the best periods of ancient Greek art. This persecution continued for more than a hundred years, until the reign of Basil the Macedonian, A.D. 867; who, by permitting again the right use of images, restored to the arts their free exercise.

But in consequence of these excesses in the east the west of Europe gained greatly. Not only works of art were brought by fugitives from Constantinople to France, Germany and other countries, thus furnishing models from which copies could be multiplied and a better taste introduced, but the workmen and artists themselves, driven into exile, came and were hospitably received and founded everywhere new schools of art. Charlemagne especially, too wise a prince to overlook the certain benefits and advantages which were thus offered, liberally patronised the strangers and gave them his assistance and protection everywhere.⁸⁹

There are still remaining, in the collections both at home and abroad, many examples of carved ivories from the fifth century to the time of Charlemagne. The woodcut represents one of the most important and remarkable works

⁸⁹ We are told by great authority upon paintings that the iconoclast emigration did not much influence art in Rome and Italy. The Roman artists, as shown in the few mosaics which remain, "trode the path of decline, independent in their weakness. To the faults which had been confirmed by centuries of existence, others were superadded. To absence of composition, of balance in distribution and connection between figures, were added

"neglect and emptiness of form, a general sameness of feature, and the total disappearance of relief by shadow. Still the reminiscence of antique feeling remained in certain types, in a sort of dignity of expression and attitude, and in breadth of draperies, which, though defined by parallel lines, were still massive."—Crowe and Cavalcaselle, *history of painting*, vol. 1, p. 48. Their subject, however, is not sculpture in ivory.

known of this period. There is a difficulty in suggesting even a probable date, which can scarcely however be later than the early part of the seventh century:⁹⁰ nor is it more



easy to speculate on the original use of the vase. A loose ring, cut from the same block of ivory, surrounds the foot; and, if the vase was made for some very sacred purpose, we may suppose that the ring carried a thin veil to be thrown over the whole for further security and reverence. This piece is in the British Museum.⁹¹

Unlike the vase, which is good both in design and workmanship, the early ivories of western Europe are rude and some of them even barbarous in manner and workmanship; but about the year 800 a sure result of the influx of Greek artists is to be seen and the style advanced with a very evident progression, subject only to a short interval of deterioration at the end of the tenth century. After this brief check there followed a distinct improvement; impressed however with a feeling and type peculiar to the eleventh

⁹⁰ There is great similarity of style between this ivory and a silver vase of the sixth century, in the Blacas collection.

⁹¹ The cover is of later date; and

where the ivory has cracked there is a repair excellently done by some mediæval jeweller with a small gold chain. This extends from the rim downwards about two inches.

and first half of the next century. We find the figures calm and, as it were, collected in design but placed in stiff and unnatural positions; the draperies close and clinging, and broken up into numerous little folds; ornamented also still more largely than before with small jewels or beads. The school of the lower Rhine kept itself to a certain extent free from these faults; their figures preserved more movement, their modelling was better, their draperies more natural and disposed with greater art.⁹²

Christianity spread gradually though slowly over western Europe, from the age of Charlemagne, and as it spread ivory was used more and more for the decoration of ecclesiastical furniture, especially of books and reliquaries. The adaptation of the large tablets given by the consuls has been already spoken of. But not only were the old diptychs still remaining in the seventh or eighth centuries applied to their new purpose for the public services of the Church, but many new diptychs must also have been provided. Pyxes for the consecrated and unconsecrated wafers, retables or ornamented screens to be placed upon altars, book-covers, holy water buckets, handles for flabella, episcopal combs, croziers, and pastoral staffs were made in fast increasing numbers.

There is ample evidence, not only from examples which have been preserved down to our own times but from contemporary writers, of the large extent to which the employment of ivory reached in the Carlovingian period, from the end of the eighth to the middle of the tenth century. Eginhard, writing to his son, sends him a coffer made by a contemporary artist, enriched with columns of ivory after the antique style;⁹³ Hildoward, bishop of Cambrai A.D. 790,

⁹² See Labarte, *p.* 227.

⁹³ Eginhard, *epist.* 30, *opera*, *tom.* 2, *p.* 46.

orders a diptych of ivory to be made for him in the twelfth year of his pontificate :⁹⁴ an inventory of Louis le Débonnaire, in 823, mentions a diptych of ivory, a statuette, and a coffer ;⁹⁵ his son-in-law, count Everard, leaves in his will, writing tablets, a chalice and coffer, an evangelisterium ornamented with bas-reliefs, and a sword and belt with similar decorations, all of ivory ;⁹⁶ Hincmar, archbishop of Rheims in 845, orders covers to be made for the works of St. Jerome with plaques of ivory, and also for a sacramentary and lectionary.⁹⁷

⁹⁴ Pertz, *Mod. Germ. hist.* tom. 9, p. 415.

⁹⁵ D'Achery, *spicileg.*, tom. 4, p. 480.

⁹⁶ Testamentum Everardi, apud Miræi opera diplom., tom. 1, p. 19.

⁹⁷ Flodoardi, *ecclesiæ Remensis hist.*, lib. 3, cap. v. These authorities are given in Labarte, *vol. 1*, p. 217, where one or two other passages are referred to.

Several of the most important of the existing examples of this famous Carolingian school are named in Labarte's useful book : among them, especially, the diptych preserved in the treasury of the cathedral of Milan, and of which a plate is given in the Album, *pl. xiii.* ; the two plaques which form the cover of the sacramentary of Metz, now in the Imperial library at Paris ; and a bas-relief of a book of gospels at Tongres, in the diocese of Liège, remarkable for the simplicity of the composition, the soberness of its ornamentation, and correctness of design : all of which qualities are frequent characteristics of the work of the ninth century.

Georgius says that the very ancient *tabula eburnea* which he saw in the church of St. Riquier in Picardy (*Centulensi thesauro*), and those given to his church by Riculfus, bishop of Elne, in Narbonne, A.D. 915 (episc. Helenensis) were sacred diptychs.—*De lit. Rom. pont.*, tom. 1, p. cxxvj.

Mr. Oldfield gives an excellent selection of Carolingian ivories in his catalogue of the casts of the Arundel society, class 4, 5, and 6.

In the same period we must also place, contrary to the judgment of Du Sommerard who would give it an earlier date, a book cover in the public library at Amiens, carved with the baptism of Clovis and with two miracles of Remigius. An engraving of this plaque is in Lacroix, *Arts of the middle ages*, p. 344. In the scene of the baptism of Clovis, which occupies the lowest of the three compartments, the dove is seen descending upon the head of the king with the famous ampulla and sacred oil used in the coronations of the sovereigns of France.

It is scarcely necessary, perhaps, to remark that the holy water

And, as time went on (a consequence probably of the repeated travels of men to the east during the crusades) crucifixes, statuettes, triptychs, diptychs, and other portable helps to private devotion, were made in great quantity. The term triptych for religious tablets composed of a centre piece and of one wing on each side, sufficient in width when folded to cover the centre, has been retained in the description of the South Kensington ivories, because, whether or not exactly right, it is perfectly well understood and fully explains itself. And, indeed, although triptych or pentaptych or polyptych may, in strictness and in its first signification, mean only (as it might happen) three or five or many leaves fastened together on one side by hinges or threads like the leaves of a book, yet the name triptych may be fairly applied to tablets two of which hinge on the outside edges of the opposite sides of the third, and are intended to fold across and cover it.⁹⁸ Where these wings are made, in order to surround the centre, of more than two pieces (and in such

buckets, mentioned in the text just above, are not to be confounded with stoups; the one was carried by an acolyte in attendance on the priest, the other fixed against the wall at the entrance of the church. That *situlae* or buckets were made of ivory, and for the especial purpose just named, is certain from an example preserved in the treasury of the cathedral of Milan, which is engraved in the appendix to the third volume of Gori's *Thesaurus*. This *situla* is richly carved with scripture subjects, and round the upper border is incised the legend,

"Vates Ambrosii Gotfredus dat tibi sancte,

"Vas veniente sacram spargendum
Cæsare lympham."

Gotfred was archbishop of Milan in the year 975.

⁹⁸ Triptychs are spoken of more than once by the author of the *Liber Pontificalis*. For example, in his life of pope Hadrian, A.D. 772, he mentions one which had in the centre the face of our Saviour, and on each wing images of angels. —Edit. Mogunt. p. 163. It is greatly to be regretted that Anastasius is so miserably concise in his description of the marvellous works of art which he enumerates. We look in vain for any details, or for the name of a single artist.

cases they generally enclose and protect also some larger carving or a statuette), the name Shrine seems to be more appropriate and better to describe the object.

But in the middle ages, from the eighth to the beginning of the sixteenth century, the use of ivory was not confined to church and pious purposes. It was adopted for numberless things of common life. Not for common people, perhaps, because its value and rarity were too great; but for the daily use of wealthy persons. Caskets and coffers, horns, hilts of weapons, mirror cases, toilet-combs, writing-tablets, book-covers, chessmen, and draughtsmen, were either made entirely of ivory, walrus and elephant, or were largely inlaid and ornamented with it. Examples of works of each of these kinds are to be found in the South Kensington Museum; and with regard to some of them it is necessary to make a few remarks.

And, first, to take caskets. The most beautiful of these is No. 146, '66, a work of the fourteenth century. This is richly decorated on the top and the four sides with subjects taken from romances, then well-known and commonly read. Other caskets may be noticed, Nos. 216, '66 and 2440, '56, which are of earlier date; and Nos. 301, '66 and 10, '66, of Spanish work in a remarkable style, half Saracenic, carrying down to the eleventh or twelfth century the peculiar treatment and ornamentation shown in the small admirably executed round box of the caliph Mostanser Billah, No. 217, '65. There are many plaques in the collection which probably once formed portions of coffers or caskets; some of them reaching as far back as the ninth century; but it is not possible to say with certainty whether they were made originally for that purpose or not.

The most curious and perhaps the most valuable old English casket existing is in the British Museum; which it will be well to notice in this place, before we pass

to other examples in the South Kensington collection. Engravings of two portions of it are also given.

This casket is of the eighth century, nine inches long, seven and a half in width, and a trifle more than five inches in height. The material is not ivory; not even of the walrus; but of the bone of a whale. Unfortunately it is imperfect, and in parts damaged; of the fourth side only a small piece remains. The cover and the sides are richly carved in sharp and clear relief with mythical and scripture subjects; and each panel has a runic inscription within a broad border; except the top, on which one word only is carved "*Ægili*."

The cover has in a single compartment men in armour attacking a house which is defended by a man with a bow



and arrow; this panel has been supposed to refer to some local circumstance; and the name *Ægili* is to be read with the two words upon the fourth side, meaning, "suffers de-
"ceit" or "treachery." One side has the myth of Romulus and Remus: the two infants with the wolf in the middle; on either side shepherds kneeling, and a legend explaining the subject: "Romulus and Remulus [Remus] twain
"brothers outlay [were exposed] close together: a she-wolf
"fed them in Rome city." The front of the casket has two compartments; in one, the giving up the head of St. John the Baptist, whose body lies stretched upon the ground;

the other has the offering of the wise men, with the word "magi" in runes above them. On the back is carved,



above, the storming of Jerusalem and the flight of the Jews : as explained by the inscription, engraved partly in runes, partly in Latin, " Here fight Titus and the Jews. Here fly " from Jerusalem its inhabitants." Below are two other subjects ; the meaning of them very obscure : to one is attached the word "doom;" to the other "hostage;" both in runes.

Round the whole casket an inscription is carved, commemorating the taking of the whale which supplied the bone. This has been translated,

" The whale's bones from the fishes flood
I lifted on Fergen Hill :
He was gashed to death in his gambols,
As a-ground he swam in the shallows."

The name Fergen occurs in a charter of the eleventh century and has been identified with the present Ferry Hill, in the county of Durham.⁹⁹

⁹⁹ The above description of this most valuable and interesting English casket—English, that is, in so far as it was made in old Northumbria by English hands for English

people—is abridged from the full account given by Mr. Stephens in his *Runic monuments*, vol. 1, p. 470-476 : a work, it may be added, of much interest.

The history of the casket is very short, and cannot be better stated than in the words of Mr. Stephens. He says that it "is one of the costliest treasures of English art now in existence. As a specimen of Northumbrian work and of Northumbrian folk-speech, it is doubly precious. But we know nothing of its history. Probably, as the gift of some English priest or layman, it may have lain for centuries in the treasury of one of the French churches, whence it came into the hands of a well-known dealer in antiquities in Paris. There it was happily seen and purchased, some years ago, by our distinguished archæologist, Aug. W. Franks, Esq. The price given for it was very great."

The casket has been most liberally presented by Mr. Franks to the British Museum; and the nation (once more to quote Mr. Stephens) "is now in possession of one of the greatest rarities in Europe."

There are several other coffers or caskets in the South Kensington collection especially worthy of remark. Among them the Veroli casket, No. 216, '65; so called from having been long preserved in the treasury of the cathedral of Veroli, near Rome, from whence it was obtained in 1861. This is the most perfect example known of a peculiar style of art which prevailed in some parts of Italy, from the latter part of the eleventh to the end of the twelfth century. At first sight works of this kind might almost be attributed to a time as early as the third or fourth century: the imitation of the classic mode of treatment, as well as the nature often of the subjects themselves, favouring such a supposition. There seems to be little doubt, however, that they must all be placed at a much later date.

No one is more entitled to be listened to on any disputed

question about the date of ivory carvings than Mr. Nesbitt. He tells us, in a very able memoir on St. Peter's chair at Rome¹ (speaking on this very point), that he agrees with padre Garrucci in the opinion that works like the Veroli casket date from about the eleventh century. "They are
" all characterised by certain peculiarities and mannerisms.
" Among these are an exaggerated slenderness of limb, a
" marked prominence of the knee joints, and a way of
" rendering the hair by a mass of small knobs. The sub-
" jects are generally taken from some mythological story;
" and some work of classical art has, in many cases, evi-
" dently been copied by the ivory carver; but the story is
" often misunderstood and misrepresented, and the move-
" ment of the figures copied with so much exaggeration, as
" often to become ridiculous. Animals are generally repre-
" sented with great truth and spirit, and in very natural
" attitudes. The execution is usually remarkably neat and
" sharp, and the state of preservation of the ivory very
" good." Caskets of this style and date almost always have the panels surrounded by the same kind of border filled with rosettes.

There is a very curious plaque in the British Museum, which is important with regard to the date of such works as the Veroli casket. It has been perhaps a book-cover, perhaps a panel of a reliquary. The chief subject is Christ in glory, carved in the stiff Byzantine manner of the tenth or eleventh century; and in the lower left hand corner is a group of boys, having the peculiarities of style just mentioned. Mr. Nesbitt notices also another example:² "a
" tablet in the museum at Berlin; on which Christ attended
" by angels is represented in the usual Byzantine style,

¹ Printed for the Society of anti-
quaries, *fol.* 1870, *p.* 23.

² Engraved in Gori, *Thes.*, *tom.* 3,
App. *p.* xij.

"while below are the forty saints in very natural attitudes, and with much truth and skill."

There are frequent references to ivory coffer, caskets, and boxes, in inventories and other documents of the fourteenth, fifteenth, and sixteenth centuries. In 1502, there is the following entry among the privy purse expenses of Elizabeth of York: "Item, the same day [the 28th day of May] to Maistres Alianor Johns for money by hir geven in reward to a servaunt of the Lady Lovell for bringing a chest of iverey with the passion of our Lord thereon: iij s iiij d."³

Six or seven are named among the treasures of Lincoln cathedral, in the year 1536: two "with images round about." In 1518 there belonged to the church of St. Mary Outwich, London, "a box of eivery, garnyshede with silver;" according to "the enventorye of all the howrnamentals" of that parish: and, "item, a box of yvory with xj relyks therein."⁴ In 1534, "a litill box of ivery bound with gymes [gimmals] of silver" was among the goods of the guild of the blessed Virgin, at Boston in Lincolnshire. Nearly a hundred years before there was "a lytill yvory cofyr with relekys" among the goods belonging to the church of St. Mary Hill, London.⁵

Going back to earlier times—and not to quote from French or German documents which have been referred to by foreign writers—we find in the inventory of the treasures belonging to St. Paul's cathedral in 1295, "Pixis eburnea fracta in fundo, continens unam parvam pixidem eburneam vacuum." "Item, duæ coffræ eburneæ modo vacuæ."

³ Nicholas, privy purse expences of Elizabeth of York, p. 15. The Lady Lovell was probably the wife of Sir Thomas Lovell, treasurer of the household, and one of the exe-

cutors of Henry VIJ.'s will.

⁴ Nichols, Churchwardens' accounts, p. 272.

⁵ Ibid. 10th of Henry VJ., 1431.

Other caskets are mentioned ; one, small and beautiful, with lock and key and silver clamps : and several pyxes, containing relics.⁶

So, again, there were in the treasury at Durham, in 1383, "an ivory casket, containing a vestment of St. John the Baptist : " "a small coffer of ivory, containing a robe of St. Cuthbert : " and other "ivory caskets with divers "relics."⁷

There are in many collections ivory boxes of round shape which are commonly set down as having been used for preserving the consecrated host in tabernacles, or for carrying it to the sick. Frequently, these may have been originally made for that purpose. But it is not easy always to determine the fact exactly. The word Pyx in its earliest meaning included any small box or case, and particularly for holding ointments or spices ; and often when we find the word used in inventories of the middle ages it is further explained as containing relics or other things. Thus, there was in the Durham treasury, in the fourteenth century, "item, "a tooth of St. Gengulphus, good for the falling sickness, "in a small ivory pyx."⁸ And in St. Paul's cathedral, about the same time, two ivory pyxes ; one containing relics of St. Augustine, the other of St. Agnes.⁹ Nor is the size a sure guide to determine the doubt : although by many people all small round boxes of ivory would seem to be understood as having been certainly used for preserving the eucharist. Du Cange quotes from Leo Ostiensis, "in æris pyxidulis reliquiæ "sanctorum reconditæ sunt."¹⁰ On the other hand there can be no question that for many centuries, and more especially in the earlier ages, round boxes of ivory were in constant and

⁶ Dugdale's St. Paul's, p. 314-338.

⁹ Dugdale, St. Paul's, p. 338.

⁷ Raine's St. Cuthbert, p. 125.

¹⁰ Leo Ost., lib. 3, cap. 30.

⁸ Raine's St. Cuthbert, p. 127.

general use for preserving and carrying the Sacrament.¹¹ Thus we see included amongst the property belonging to the church of St. Faith, under St. Paul's, "*una cupa cuprea deaurata, cum pyxide eburnea sine serura interius clausa, in qua reponatur eucharistia.*" And, at Waddingham in Norfolk, the queen's commissioners report in 1565 that they have destroyed "one pyx of yvorie, broken in peces."¹²

When therefore we find a small round box which is ornamented with subjects from the Gospel, or with divine types and emblems or the like, we may safely call it a pyx, in its proper ecclesiastical meaning. When an example is carved with subjects relating to any saint it may or may not have been made for a sacramental pyx: it may indeed have been changed from its first use as a reliquary and afterwards employed for the more sacred use. Of this kind, perhaps, is the very curious round box of the sixth century, with subjects from the life of St. Mennas, lately exhibited by Mr. Nesbitt at a meeting of the Society of antiquaries;¹³ which is further remarkable as being the earliest known representation on an ivory box of events in the life of a saint.¹⁴

¹¹ The following may be quoted from the will of king Henry VIJ., though the material is not specified: "Forasmuch as we have often to our inwarde displeasure seen in diverse churches of oure Reame, the holy Sacrament kept in ful simple and inhonest pixes, we have commaunded to cause to be made furthwith pixes, in a greate nombre, after the fashion of a pixe which we have caused to be delyvered to theym, etc." Astle's Will of Henry VIJ., p. 38.

¹² Dugdale, St. Paul's, p. 335: and, List of goods destroyed in many

parishes of the county of Lincoln, in 1566, p. 157.

¹³ June 15, 1871.

¹⁴ Du Cange gives references to three English provincial synods, of the thirteenth century, as if ivory pyxes were distinctly ordered by their canons. But it is not so. Order is merely given that the Sacrament should be reserved and carried to the sick in proper pyxes: "*in pyxide munda et honesta;*" again, "*circa collum suum in theca honesta, pyxidem deferat.*"—Wilkin's Concilia, tom. 1, p. 501, 667. But the synod of Exeter in 1287 is

Two other very important and beautiful caskets are No. 176, '66, and No. 263, '67, fully described below. The subject of the first of these, the life of the Blessed Virgin, is unusual; although that may probably be, not because it was unusual at the time, but because very few examples have been preserved. The panels of the other are most richly carved and in the best style of the fourteenth century with scenes from the life of St. Margaret.

The famous romances of the middle ages supplied endless subjects for the painter, the illuminator, and the enameller, as well as for sculptors in ivory. They may be referred, in general, to four classes; of which the first and the fourth seem to have been the favourite sources from which were taken the decorations of caskets and mirror cases. They were—1. Those relating to Arthur and the knights of the round table. 2. Those connected with Charlemagne and his paladins. 3. The Spanish and Portuguese romances, which chiefly contain the adventures of Amadis and Palmerin. 4. What may be termed classical romances, which represent the heroes of antiquity in the guise of romantic fiction: such, for example, as the romance of Virgil, of Jason, or of Alexander.¹⁵ To these may be added one other; the romance of the Rose; an allegorical poem which was probably more widely read than any other of

more precise and to our present purpose, which orders the priest to carry the eucharist to the sick, "in pyxide argentea vel eburnea."—*Tom.* 2, p. 133.

In the fourteenth century, A.D. 1384, there were in the treasury of St. George's, Windsor, "una pixis nobilis eburnea, garnita cum luminibus argenteis deauratis," etc.: and "una pixis de eburneo gemellato argenteo, cujus coopertorium fran-

gitur."—Dugdale, *Monasticon*, vol. 6, p. 1365. In Lincoln cathedral, in 1557, "A round pix of ivory, having a ring of silver;" and two others, both of ivory with similar bands.—*Ibid.*, p. 1290. Four other ivory pyxes are named in the earlier inventory of the same cathedral, before the spoliation in 1536, p. 1279.

¹⁵ See Dunlop's *History of fiction*.

the time. From this, realising an allegory, came the frequent subject of the siege of the castle of Love. Many of the romances were written both in prose and verse : three splendid volumes, French manuscripts of the beginning of the fourteenth century in the British Museum,¹⁶ contain the Saint Graal and Lancelot du Lac. The histories of Merlin, Perceval, Meliadus, Tristan, and Perceforest were also amongst the most popular.

Among the many fictions which were founded on the traditions of king Arthur, none were more common or better known than those which related the love adventures of Lancelot and queen Guinevre ; and of Tristan and Isoude, the queen of Mark king of Cornwall. Subjects from both these tales are frequent on ivory caskets and mirror cases. The disgrace of Aristotle comes from the romance of Alexander ; and from that of Virgil we have the poet in his

¹⁶ Additional, 10,292, 10,293, 10,294.

These manuscripts are full of illuminations, some illustrating in an especial way the carving on ivories of the same date. Another, of the same character and of like interest and value, is in the Bodleian : the romance of Alexander.

The romance of the Rose was a dull and monotonous poem of perhaps ten thousand lines, from which for nearly three hundred years its readers, if they looked at it with pious and religious eyes, learnt their maxims of morality, of science, and philosophy. Others, again, read it as men now read Ovid's Art of love ; and saw nothing of its mysticism or scholastic subtleties.

It was written somewhere about the year 1300 by Guillaume de

Lorris and Jean de Meung ; and, with the omission of some five thousand lines in the middle, Chaucer's translation is very accurate and good. It was frequently moralised : in France by Clement Marot, and in England (perhaps from the French also) long before by Grosseteste, bishop of Lincoln. These made the Rose to be the Virgin Mary ; and the towers and the defences of the castle are the four cardinal virtues, and holy chastity, and buxomness, and meekness. The castle itself is thus described :

" This is the castel of love and lisse,
Of solace, of socour, of joye, and
 blisse,
Of hope, of hele, of sikernesse,
And ful of alle swetnesse."

Line 757.

mediæval character of magician. Both the poet and the philosopher, in spite of their great age and wisdom, are made fools of by the ladies of the story. One is induced to carry his mistress on his back; the other is hauled up in a basket to a window and left there dangling at sunrise before all the people.

We must not leave caskets without mention of the very graceful open work with which the panels of many of them were often decorated, and which have come down to us (speaking generally) only in parts or fragments. Two woodcuts are given here, full size, from a series of small panels in the Meyrick collection; described in the appendix, p. 181.



The South Kensington museum is rich also in the marriage coffers, as they are commonly called, of Italian work of about the fourteenth century. Coffers of this kind were seldom executed in ivory: almost always of bone of fine quality, sometimes nearly equal to ivory in delicacy of grain and colour. It is probably owing to their general use in Italy at that time that ivory could not be obtained in sufficient quantity except at a great cost: for the workmanship is frequently that of artists who must have been of

the highest eminence as sculptors. One of the most interesting of the marriage caskets in the South Kensington museum is No. 5624, '59, formerly in the Soulages collection: of which there is almost a duplicate in the Imperial library at Paris.¹⁷

There is no finer specimen of this style and work than the beautiful Predella, No. 7611, '61: formerly in the Gigli-Campana collection. It is, unhappily, not perfect; the centre panel is a later addition, and the original piece has been lost. It is possible that there were at one time also other smaller panels.¹⁸

¹⁷ Lenormant has given three plates of the Paris casket, and says also that another, exactly like it, was (when he wrote) in the possession of M. D'Assy, of Meaux.—*Tresor de glyptique*, 2nd. part, p. 17. *Pl.* 33, *et seqq.*

The largest casket of this kind in England is in the possession of Mr. Julian Goldsmid. It is in excellent preservation and well finished in every respect. The size is certainly unusual: two feet three inches in height, two feet and a half long, and two feet broad. The separate bones which ornament it are filled with shields and armorial bearings; ten on the front and back, seven on each side. The mouldings at the top are richly decorated with bold scrolls of foliage and animals. The top of the coffer and the side mouldings are marquetry, inlaid in diamond-shaped quarries with large pieces of bone.

A coffer of the same school and date, not much less in size and of much higher quality and workman-

ship, is in private possession at Leamington, in Warwickshire. The sides are filled with small statuettes, admirably executed and perhaps giving the history of some poem or romance. This is, probably, the best example of Italian marriage coffers in this country.

¹⁸ M. Lenormant also refers, as of the same school, to the magnificent Retable de Poissy, in the museum of the Louvre, of which Sir D. Wyatt has given the following description: "It was made for Jean de Berry, brother of Charles V., and for his second wife, Jeanne, Countess of Auvergne. They are represented on it, kneeling, and accompanied by their patron saints. It is no less than seven feet six inches wide, and is one mass of carving. It consists of three arcades, surmounted by canopies, and supported by angle pilasters and a base. The subjects are taken from the New Testament and from the legends of the saints. It is believed [there can, rather, be no

The French and English caskets of the fourteenth and fifteenth centuries were frequently ornamented, like the mirror cases, the combs, and the writing-tablets, with domestic scenes. We have ladies and gentlemen sometimes represented playing at chess or draughts or similar games ; sometimes riding ; or hawking ; or hunting : sometimes in gardens with birds and dogs : sometimes dancing. Subjects of this character are of great importance and interest, no less valuable than illuminations in manuscripts as showing the dress and the armour and, to a considerable extent, the manners and customs of the day. Among the caskets with decorations of a domestic kind No. 264,'67 may be referred to.

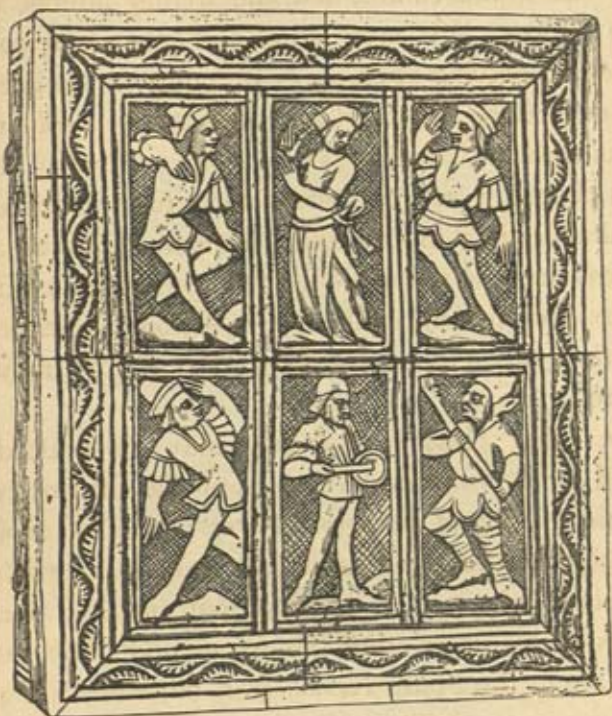
One other class of subjects may be noticed which supplied the decorations of caskets of the fifteenth century, and which is found occasionally on panels of cabinets or larger kind of household furniture : namely, morris dancers and women playing on musical instruments. Generally, carvings of this description are found upon bone : two examples are in the South Kensington museum, No. 4660,'59 and No. 6747,'60. There is also one in the Meyrick collection, of which a woodcut is given.

Domestic subjects are of more common occurrence upon combs and mirror cases than on caskets ; and, upon the former, scenes also from early legends ; occasionally some circumstance from Scripture. Of scripture subjects the message from David to Bathsheba is the most frequent ; why this should be so upon combs it is not easy to explain, but there are two examples in the South Kensington museum alone : No. 2143,'55, and No. 468,'69. It is not

"doubt] that it is of Italian work-
 "manship, the little figures having
 "much Giottoesque character in their
 "treatment."—Lecture before the

Arundel society, *p.* 14. This famous retable is, like the marriage caskets and the predella, carved in bone.

difficult to understand why scenes from the old story of the fountain of Youth should have been a favourite subject.¹⁹

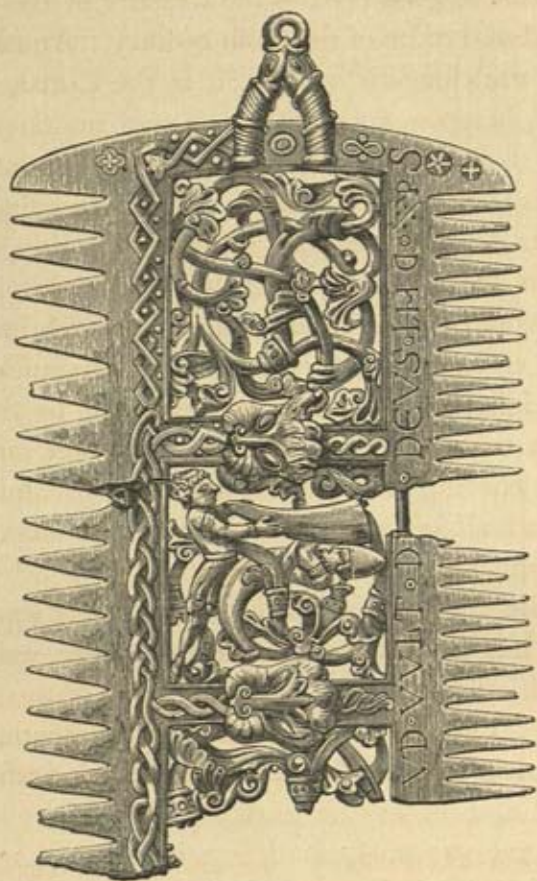


Combs of ivory and bone are frequently found in tombs of the Roman and Anglo-saxon period in England; and before that time in British graves. They are often tinged and coloured green, from lying in contact with metal objects. A very curious one, in the shape of a hand, was mixed with the remains buried in a Pict's house in the north of Scotland; a double tooth comb was found on the site of the Roman station at Chesterford in Essex;²⁰ and,

¹⁹ The garden scenes on ivory combs remind one of the beautiful painting of the "Dream of Life" by Orcagna, in the Campo Santo at Pisa.

²⁰ *Archæological Journal*, vol. 10, p. 218; vol. 12, p. 113. The comb given by queen Theodolinda at the end of the sixth century to the church of Monza is still preserved

to name no more of this kind, for the specimens are very many, an ivory comb was among the relics in the tomb said to be of St. Cuthbert, at Durham.²¹



there. It is of ivory, in a filagree setting of silver gilt. There are three or four ivory combs, of an early Scandinavian type, in the British Museum.

²¹ Raine's account of the tomb, etc., *p.* 197. The same writer prints an inventory (dated 1383) of relics at Durham, among which are the comb of Malachias the archbishop;

and the comb of St. Boysil the priest. Also, the ivory comb of St. Dunstan.—*P.* 120.

Somewhat later is an entry in the register of the cathedral of Glasgow, where a precious burse is mentioned with the combs of St. Kentigern and St. Thomas of Canterbury.—*Registr. Glasg.*, vol. 2, *p.* 330. Edin. 1843.

A very curious comb, but much

This last would be a ceremonial comb, used formerly²² by a bishop before celebrating high mass, or before other great functions. One of the earliest of these combs now known to exist is preserved in the treasury of the cathedral of Sens, and said to be of the sixth century. Another, English and of the eleventh century, is in the British Museum. It is carved in open work with men and interlacing scroll ornament. Unhappily, it is not perfect. A woodcut is given of this very important ivory on the preceding page.

Another, richly carved with subjects from the gospels, is preserved at Hardwick Court, in Gloucestershire.²³ Such ceremonial combs are often mentioned in church inventories and other ecclesiastical documents of the middle ages. Seven or eight are specified as belonging to St. Paul's cathedral in the year 1222: three large, three small; one "pecten pulchrum," the gift of John de Chishulle; and three others: all of ivory. There were as many in the treasury of the cathedral of Canterbury, in 1315.²⁴

When the supposed tomb of St. Cuthbert was opened in 1827, it has been already said that there was found, among other relics deposited with the body of the saint, an ivory comb. This comb has double rows of teeth, divided by a broad plain band perforated in the middle with a round

mutilated, is preserved in the library of the Society of antiquaries. It was exhibited in 1764 and engraved in the 8th vol. of the *Archæologia*. The statement is that it was found deeply buried under a street in Aberdeen, and supposed to have been lost there in the time of Edward III., who burnt the city. But the type of the ornaments upon it is of an earlier character than that date.

²² The comb was included among

the vestments and ceremonial ornaments of a bishop of England down to the reign of queen Elizabeth. "Tobalia et pecten ad pectinandum" were ordered to be provided for the consecration of a bishop elect, in the *Sarum Pontifical*. MS. in Cambridge University library.

²³ *Archæological journal*, vol. 18, p. 374.

²⁴ Dart's *Canterbury*, Appendix, xv.

hole for the finger. In size it measures six inches and a quarter by five inches. The historian of the proceedings on that occasion says that the comb is probably of the eleventh century,²⁵ but he gives no reason; and, if the grave were really the grave of St. Cuthbert, it is almost certain that the comb was his and used by him, ceremonially, as bishop.

The examples in the South Kensington collection were all made for private use, and family inventories from the fourteenth to the sixteenth century occasionally include combs of that kind. To name one only: the inventory of the effects of Roger de Mortimer at Wigmore castle, in the reign of Edward II., specifies "*j pecten de ebore.*"²⁶

We find the subjects sculptured on mirror cases²⁷ to be almost always scenes from domestic life, or from some poem or romance. Naturally it would be so. The only exceptions among all the examples in this collection are two, on one of which is a representation of the Almighty Father and the dead Christ, on the other the message of David to Bathsheba. The rest, ten or twelve in number, have hunting and garden scenes, or players at chess, or assaults on the castle of Love. So it is also with the large collection of ivory mirror cases in the British Museum.

The use of small mirrors is to be traced to the earliest historic period, and to be found among almost every people of the world. In the most ancient times they were com-

²⁵ Raine's *St. Cuthbert*, p. 199.

²⁶ *Archæological journal*, vol. 15, p. 361.

²⁷ One half only of the mirror cases, speaking generally, has been preserved. It is very rare to find both cases. Originally, the mirror was fastened to one side, and the other

slid over it or was unscrewed. No example of both parts is in the South Kensington collection, and only one (it is believed) in the British Museum. People, as time went on, probably thought that an unornamented side was not worth taking care of.

monly of metal; and it is believed that none, except of that material, has yet been found in any tomb of Egypt, or Greece, or Italy. These, unlike the mediæval mirror, had generally flat and broad handles, and the backs were often incised with various designs, mythological subjects, gods and goddesses, or from stories of the poets.

Many metallic mirrors have been found in Roman burial places in England. Several are described in modern archæological publications; one, especially curious, found in 1823 at Coddensham in Suffolk. This is important as an early example, in respect of the smallness of its size and because it is enclosed in a case. It "is a portable trinket, "consisting of a thin circular bronze case, divided horizontally into two nearly equal portions, which fit one into the "other; and, being opened, it presents a convex mirror in "each face of the interior."²⁸ The diameter is scarcely more than two inches and on one side is the head of the emperor Nero.

Anglo-saxon mirrors have seldom been found. Two, both discovered in a barrow near Sandwich, are engraved in the *Nenia Britannica*. Mirrors were nevertheless commonly used by ladies at that time; and there is a letter preserved in Bede from pope Boniface IV. to Ethelberga, queen of Edwin of Northumbria in 625, wherein he requests her acceptance of an ivory comb and a silver mirror.²⁹ Combs and mirrors are frequent on the sculptured stones of Scotland; they occur on more than fifty, according to a table given in the preface to the admirable work published by the Spalding club; and seven stones have representations of mirror cases.³⁰

²⁸ *Archæologia*, vol. 27, p. 359.

²⁹ *Hist. eccles.*, lib. 2, cap. xj.

³⁰ *Sculptured Stones of Scotland*, vol. 2, p. lxxiv.

Dr. Stuart in a short paper upon these sculptures, read before the International congress of pre-historic Archæology in 1868, assigns to

It is not known when glass covered at the back with lead was introduced in place of the earlier metallic mirror. Probably some of the cases which are in this collection were the covers of the new material. John Peckham, an Englishman, wrote in the middle of the thirteenth century a treatise on optics in which he speaks not only of steel mirrors but often of glass mirrors, and adds that when the lead was scraped off the back no image was reflected.³¹

Ladies using mirrors at their toilet frequently form a subject for illustration in fourteenth century manuscripts. These mirrors are precisely of the usual shape and size of those which have come down to us in ivory. Several may be seen in the MS. romance of Lancelot du Lac in the British Museum: in one, a lady lying on a couch holds the mirror in her hand whilst an attendant dresses her hair with a comb; in another, she herself uses both mirror and comb.³² A hundred years later the same design was engraved on one of a pack of cards, by "the Master of 1466."³³

The siege of the castle of Love is a subject which is repeated on several existing examples of mirror cases.

them a date not later than the seventh, eighth, or ninth century, and believes that the figures on the rude pillars may be of even an earlier date, before Christian times.—*Transactions*, p. 34.

³¹ Printed at Cologne in 1654; *cit.* Beckmann, history of inventions, vol. 2, p. 76.

There is, or perhaps was 150 years ago, a curious coat of arms in a painted window of the fourteenth century, in the chancel of the church of Thame in Oxfordshire, on which was blazoned a mirror in a case with a handle attached to it. "He

"beareth *argent*," says Guillim, "a tyger passant, regardant, gazing in a mirror or looking-glass, all proper . . . Some report, that those who rob the tyger of her young, use a policy to detain their dam from following them, by casting sundry looking-glasses in the way, whereat she useth long to gaze, etc."—*Display of heraldry*, p. 189.

³² Additional MSS. 10,293, fol. 83a, and fol. 266a.

³³ La Damoiselle, in the print room of the Imperial library at Paris.

Another copy of the same romance of Lancelot, which has been just referred to, has an illumination of a real assault upon a castle, treated in a similar manner. Knights place ladders against the wall; the battlements are defended by the garrison; the attack is made with cross-bows and a catapult; and men lie dead upon the ground.³⁴ Another, of much interest, is given as 'the twelfth battle' in the manuscript so well known as queen Mary's psalter; in this, women look at the attack over the battlements of the town or castle.³⁵

Ladies and gentlemen riding through woods and preceded by attendants with dogs are also a common subject. The contemporary manuscripts illustrate the same design. Both on the mirror cases and in the illuminations the lady is generally represented riding astride.³⁶

There is one other ornamental design very common on mirror-cases, people playing at chess or draughts;³⁷ and this brings us to an interesting and important class of carvings in ivory, of which there are two or three examples in the South Kensington collection.

The date of the introduction of the games of chess and draughts into Europe, and more particularly among the

³⁴ No. 10,294, fol. 81b. Additional MSS. Brit. Mus.

³⁵ Royal MS. 2 B vij.; written about the year 1320, fol. 30b.

³⁶ Romance of Lancelot, fol. 120a, and 163a. A queen is riding, fol. 181b. Compare also queen Mary's psalter, where the treatment on the mirror cases of people riding is almost exactly repeated, fol. 217; again, 218b, and 223b. Other examples may be seen in the Bodleian MS. of the romance of Alexander, fol. 100 and 130. The same custom lasted

in Lithuania until, at least, the year 1800. See Richardson's private life of Louisa, queen of Prussia, p. 104.

³⁷ Margaret Paston writes in the reign of Richard III. to her husband, and says that at the Christmas following the death of Lord Morley his widow would permit no amusements in her house, "non dysgysyngs ner harpyng ner lutyng"—but pleyng at the tabylls and "schesse."—Paston letters, vol. 2, p. 330.

northern nations and our own ancestors the Anglo-Saxons, is a historical question upon which there has been great dispute. The game of chess was certainly played at a very early period in the East, and from thence probably passed through the Arabs into Greece. There are allusions to chess and chessmen in many writers before the twelfth century, and these incidental references are of more value than the positive assertions which later authors, after the manner of their day, did not hesitate to advance.³⁸ But there still exists testimony which sets at rest all doubt that chess was known and played in France in Carlovingian times, and we can understand easily, therefore, why mediæval poets and romance writers so often introduced stories about the game. Some ivory chessmen, six in number, were long preserved in the treasury of the abbey of St. Denis, and the old tradition was that they were given with the chess-table by Charlemagne himself. The greater number of the

³⁸ For example Caxton, or rather his author: "This playe fonde a phylosopher of thoryent whych was named in caldee Exerces, for which is as moche to say in englissh as he that louth Justyce and mesure."—The Playe of the Chesse, *cap.* iij. And this decision was not without due consideration of the matter; for just before we are told: "Trewē it is that somme men wene that this play was founden in the tyme of the bataylles and siege of troye. But that is not so. . . . After that cam this playe in the tyme of Alixaunder the grete in to egypt, and so unto alle the parties toward the south."—*Cap.* i. This treatise on chess is said to have been written nearly

two hundred years before Caxton lived, by Jacobus de Casulis, a French Dominican friar, about 1290. A copy is in the British Museum, MS. Harl, 1275; and it was printed at Milan in 1479.

Chaucer however, in "the Dreame," names not Exerces but Athalus as the supposed inventor of the game, in a passage worth quoting:—

"Therewith Fortune saith, check here,
And mate in the mid point of the checkere,
With a pawne errant, alas,
Ful craftier to playe she was
Than Athalus that made the game,
First to the chesse, so was his name."

pieces and the table had been lost for many years, as long ago as 1600.³⁹ The remainder, transferred at the revolution from St. Denis, are now in the Imperial library at Paris. Sir Frederic Madden, in a very able and learned paper in the *Archæologia*, says of them: "The dresses and ornaments are all strictly in keeping with the Greek *costume* of the ninth century; and it is impossible not to be convinced, from the general character of the figures, that these chessmen really belong to the period assigned them by tradition, and were, in all probability, executed at Constantinople by an Asiatic Greek, and sent as a present to Charlemagne, either by the empress Irene, or by her successor Nicephorus. . . . One thing is certain, that these chessmen, from their size and workmanship, must have been designed for no ignoble personage; and, from the decided style of Greek art, it is a more natural inference to suppose them presented to Charlemagne by a sovereign of the Lower Empire, than that they came to him as an offering from the Moorish princes of Spain, or even from the caliph Haroun al Raschid, who gave many costly gifts to the emperor of the West."⁴⁰

In the East India museum almost a complete set of ivory chessmen is preserved, perhaps the most ancient examples now known to exist: older even than the chessmen from St. Denis. These were found about twenty years ago, mixed with a quantity of broken pottery, human bones, and other relics, amongst the ruins of some houses excavated on the site of the city of Brahmunabad in Sind, which was destroyed by an earthquake in the eighth century. The pieces are turned; plain in character, without ornament. Several are in a very

³⁹ *Histoire de l'abbaye de St. Denis*, par Jaques Doublet. 4to. Paris, 1625.

F. Madden adds that these chessmen are engraved in Willemin, *Monumens Français*, inédits.

⁴⁰ *Archæologia*, vol. 24, p. 208. Sir

fragile state, having perished in the same way as the Assyrian ivories; and an attempt should be made to restore, if possible, some of the lost substance. A few fragments of a chessboard were also found; incised with small circles, not interlacing. The chessmen and the squares of the board are black and white: ivory and ebony. The kings and queens are about three inches high; the pawns one inch; and the other pieces are of different intermediate heights. Coins were also found of the caliphs of Bagdad, about A.D. 750.

The mediæval chronicles, poems, and romances are full of references to the game. The anonymous author of the history of Ramsey monastery, writing about the year 1100, tells us that bishop Ætheric coming late one night to king Canute found him still playing chess, "*regem adhuc scacco-
corum ludo longioris tædia noctis relevantem invenit.*"⁴¹ Strutt quotes this passage in his sports and pastimes;⁴² and Sir F. Madden adds the following translation from a French MS. of the thirteenth century. It is much to our present purpose, in illustration of the legends whence the subjects of mirror decorations were derived:—

"Orgar was playing at the chess,
A game he had learned of the Danes;
With him played the fair Elstrueth,
A fairer maiden was not under heaven."

The story is of a mission from king Edgar to earl Orgar in the tenth century.⁴³

Chaucer again tells us, how

"They dancen and they play at ches and tables;"

⁴¹ Hist. Rames, Gale, vol. 1, original lines are—

p. 442.

⁴² Pref., p. iv.

⁴³ MS. Reg. 13 A, fol. 133. The

"Orgar juout à un esches,

Un giu k'il aprist des Daneis, etc."

and in the merchant's second tale he describes a chess-board :—

"So when they had ydyned, the cloth was up ytake,
A ches ther was ybrought forth ; . . .
The ches was all of ivory, the meyne⁴⁴ fresh and new,
Ipulshid and ypikid, of white, asure, and blew."⁴⁵

A very curious passage occurs in a book originally written in French, in April 1371, and translated about the reign of Henry VI. : "There was a gentille knight's daughter that wratthed atte the tables with a gentill man that was riotous and comberous and hadd an evelle hede, and the debate was on a point that he plaide, that she saide that it was wronge : and so the wordes and the debate rose so that she saide that he was a lewde [ignorant] fole, and thane lost the game in chiding."⁴⁶

So also chess-tables and chessmen are often specified in wills and inventories. The inventory of the effects of Sir Roger de Mortimer, referred to more than once, speaks of a coffer containing "j famil"⁴⁷ de ebore pro scaccario ; and among the jewels in the wardrobe book of Edward I. occur, "una familia de ebore pro ludendo ad scaccarium ;" and "una familia pro scaccario de jaspide et cristallos."⁴⁸

And to quote from one will ; Sir William Compton in his will, dated 1523, bequeathed to Henry VIII. "a little chest of ivory whereof one lock is gilt, with a chessboard under the same, and a pair of tables upon it, and all such jewels and treasures as are enclosed therein."⁴⁹

The most complete set of ancient ivory chessmen now

⁴⁴ A retinue ; a company ; a set of domestics.

⁴⁵ Urry, p. 608.

⁴⁶ Harl. MS. 1764, fol. 7b ; cit. index to housebook of Henry VIII.

⁴⁷ The "meyne" of Chaucer in the passage just before.

⁴⁸ Printed in *Archæological journal*, vol. xv.

⁴⁹ *Testamenta vetusta*, p. 593.

remaining was found in the isle of Lewis, in Scotland, about the year 1831, and they are now in the British Museum. They are all of one character, similar to the ac-



companying woodcut, which is engraved from another walrus-ivory chessman, also in the British Museum, and which was obtained some few years ago from a private collection.

It would be more proper to speak of the Lewis chess pieces as several sets, for there are some pieces enough for five or six. They are sixty-seven in number—six kings, five queens, thirteen bishops, fourteen knights, nineteen pawns, and ten (so-called) warders, which

took the place of the modern rook or castle. This large collection was discovered by a labourer digging a sand-bank, and every piece is accurately described in detail by Sir F. Madden, in the paper already referred to.⁵⁰ They are all carved out of walrus-ivory.⁵¹

⁵⁰ Remarks on the ancient chessmen found in the Isle of Lewis: with engravings. Read before the Society of antiquaries in 1832, *vol.* 24, *p.* 209.

⁵¹ "The estimation in which the "teeth of the walrus were held by "the northern nations, rendered "them a present worthy of royalty, "and this circumstance is confirmed

"by a tradition preserved in the "curious Saga of Kröka the Crafty, "who lived in the tenth century. "[The Saga itself is believed to "have been written in the fourteenth "century.] It is there related, that "Gunner, prefect of Greenland, "wishing to conciliate the favour of "Harald Hardraad, King of Nor- "way (A.D. 1050), sent him the

Chessmen were occasionally made of considerably larger size. There is a good example of this kind in the South Kensington collection, No. 8987.'63; and another, of which a woodcut is given, is in the British Museum. This will be further described in the appendix.⁵²



Scarcely less common than chessmen are small round pieces, generally of the tusk of the walrus, which were used for a game probably like the modern game of draughts, and to which frequent allusion is found in mediæval books under the name of "tables." The mirror cases give us several representations of people engaged at this game, usually a lady and a gentleman. There seem to have been fewer pieces used than in our own days and a smaller board or table. These draughtsmen are almost all of the eleventh, twelfth, and thirteenth centuries; and the subjects men and animals, with scroll ornament interlacing.⁵³ Occasionally a single bird or a dragon fills the centre space.

"three most precious gifts the island could produce. These were, 1, a white bear; 2, a chess-table, or set of chess-men, exquisitely carved; 3, a skull of the Rostungr (or walrus) with the teeth fastened in it, and ornamented with gold."—*Cit. ibid.* p. 246. The best Icelandic

scholars take the term *Tan-Tabl* in the sense of *chess-men made of the teeth of the walrus*.

⁵² This remarkable piece was presented to the British Museum in 1856 by Henry Cole, Esq., C.B.

⁵³ Some of the decorations of the old church of Shobdon in Hereford-

This style of ornament is shown to great advantage upon the arm of a chair in the Meyrick collection, described in the appendix, No. 12. One half of this superb ivory is given in the accompanying woodcut. So also there are



other good examples of the same style of decoration upon the specimens of the ancient Tau in the South Kensington museum. In all of these, though the men and animals are grotesque yet they have life and movement, and the foliage and branches with which they are twined and intermingled are well executed. The technical merit of the carving, deep in relief and often cut clear from the solid substance of the ivory, is very remarkable.

Although it is impossible to enter in detail into any history of an object so well known, by name at least, as the pastoral crook of a bishop, it may yet be not without interest to offer a few remarks upon it, as a subject still important in our own days to many people. The Tau is but a form of the pastoral staff, adopted in more than one country of western Europe early in the middle ages.

The most ancient shape of the episcopal staff is found represented in the catacombs—a short handle, with a plain boss or oval knob bent aside at the top like the pagan

shire (pulled down about 100 years ago) were similar to the carvings upon the draughtsmen and other works of that kind. These also were of the twelfth century. One pillar was ornamented with a series of

small medallions tied together, exactly like the old draughtsmen. They are engraved, from fragments of three of the principal arches still preserved, in the *Archæological Journal*, vol. 1, p. 237.

lituus. Sometimes in the catacombs we also find the truer form of a shepherd's crook, a plain but complete curve at the extremity. The Tau is commonly seen and given without apparent distinction to bishops and abbots in manuscripts of the eighth and ninth centuries, about which period there came in another fashion, unpleasing and hardly intelligible in its design, where the crook is but slightly bent, and extended almost horizontally from the staff itself. One more shape, and more rare, was a double plain crook like horns joined together. After all these came the admirable design, of which the South Kensington museum possesses one or two splendid examples, wherein the volute is carried half round again and frequently contains within the circle other ornaments or groups of figures.

The extremities of the Taus were often hollowed, in order to receive relics. The very beautiful Tau, No. 215,65 formerly in the collection of prince Soltikoff, shows the old recesses; but the ends, which perhaps were made of crystal, are lost. It is of this Tau that a learned author writes as follows, in the "*Mélanges archéologiques*":—"Avant de quitter ce beau monument, je ferai observer la riche ciselure du treillis séparant les signes. Il est à peine croyable que chaque petite perle d'ivoire le long des entrelacs enchâsse une pierre précieuse, et que les yeux des animaux sont ainsi formés."⁵⁴ A very fine ivory of the same kind and style is preserved in the library at Rouen, probably of earlier date, of the tenth century; and another is in the Cluny museum, unusually simple in shape and plain in ornament, which was found at St. Germain-des-Prés, in the tomb of the abbé Morard, abbot of that monastery from 990 to 1014.

Ivory Taus are of great rarity. They were gradually

⁵⁴ Vol. 4.

superseded towards the end of the twelfth century by that form which, with certain varieties of ornament, has continued down to our own times. The most common mode of treating the volute itself was to imitate a serpent; and the termination of the crook was the head of the serpent, sometimes with widely-expanded jaws.

It may appear unreasonable that the serpent was so constantly used as a religious emblem in such a way; but the symbol was certainly adopted in Christian art and with several pious significations from the first ages of the Christian faith. As the chief decoration of a bishop's pastoral staff it might be regarded as an emblem of prudence, or as a record of the rod of Moses, which was changed into a serpent and destroyed those which had been cast down by the magicians;⁵⁵ or again, as an emblem of the subtlety or wisdom required in a ruler over Christ's flock. When the serpent is also chained or entangled, then, perhaps, the triumph of the Church over Satan is symbolised; or the contest itself between the two, when the head and open jaws seem to be on the point of closing over the Lamb and cross, as in the pastoral staff of the Ashmolean museum at Oxford. Once more, the triumph would be shown when our Lord in glory is represented within the sweep of the serpent's body.⁵⁶

This last subject is of a class of ornament which was largely introduced towards the middle of the twelfth century, and which included others of a like character—such as, especially, the Crucifixion or the Virgin standing with

⁵⁵ The word *virga* is inscribed on the tau of the abbot Isarn, in the curious bas-relief upon his tomb, preserved in the museum at Marseilles.

⁵⁶ It is probable that the men

twisted and twined with serpents and animals and branches of trees, in the Taus, were meant to typify the struggle against the evil influences of the world, the flesh, and the devil.

the Child in her arms, sometimes attended by angels, or the adoration of the Magi; and, a little later, the coronation of the Virgin;⁵⁷ or the destruction of the dragon by the archangel Michael. Other staffs had the volutes filled merely with foliage and twisted branches; but these were more commonly of copper or silver, for the further purpose of being enamelled.

We must not fail to observe how cleverly in many of the mediæval ivory heads of bishops' staffs the volute is occupied by a double subject, placed back to back, so that one of the two might face the people as it was borne along. These are generally, on one side the Crucifixion, on the other the Virgin and Child. The figures standing on either side of the cross are carved on the reverse as angels in attendance on the Virgin.

In remote times the pastoral staff of a bishop was usually made of wood; at least, we may suppose so from the jest of Guy Coquille:—

“ Au temps passé du siècle d'or,
Crosse de bois, évêque d'or;
Maintenant, changeant les lois,
Crosse d'or, évêque de bois.”⁵⁸

These lines are not, perhaps, all in jest, for the two Benedictines in their famous travels come to Maurienne,

⁵⁷ The author of the paper in the *Mélanges D'Archéologie* (to whom the writer is greatly indebted on several matters with reference to episcopal staffs) speaks of a pastoral staff of ivory having this subject so early as the time of St. Gautier, first abbot of St. Martin de Pontoise about 1070, to whom it is attributed. An engraving of it is in that publication; and it is worthy of especial

notice because, although of wood, the handle is not only enriched with decorations like the handles of the fan, No. 373, 71, and of that in the British Museum, but the ornaments are placed within exactly similar small square compartments.

⁵⁸ *Cit. ibid.* p. 152. The wooden staff of St. Erhard exists at Ratisbonne: and another is in the church of St. Ursula at Cologne.

and tell us: "Nous vîmes aussi dans le trésor une croce
" d'yvoire: car les anciens évêques aimoient mieux em-
" ployer leur argent à soulager les pauvres, qu'en des orne-
" mens vains et superflus."⁵⁹

In later days the use of wood was generally limited to the staffs and croziers which were buried in their graves with archbishops and bishops, abbots and abbesses. A few of these have been found: one, very remarkable and in a fair state of preservation, in Westminster abbey, in the tomb of bishop Lyndwood, the great canonist. This is now in the British Museum.⁶⁰

Inscriptions are sometimes found upon ivory pastoral staffs. For example, on that of St. Aunon, archbishop of Cologne: "Sterne resistentes, stantes rege, tolle jacentes;" others on those of St. Saturnin at Toulouse, and of Otho, bishop of Hildesheim.⁶¹

The symbolism of the shape and ornaments of the ivory pastoral staffs is more clearly explained by Hugo St.

⁵⁹ Voyage littéraire, 4to. 1717; tom. 1, p. 247. They saw other ivory pastoral staffs: one at Marseilles, in the abbey of St. Victor, tom. 1, p. 276; and one of the eleventh century at St. Savin, in the diocese of Tarbes, tom. 2, p. 13: another, worthy of special mention, at Cluny: "La croce de S. Hugue, " qui est de bois couvert de feuilles " d'argent, dont le dessus est d'y-
" voire," tom. 1, p. 229.

⁶⁰ A full account of the opening of this tomb, with engravings, is printed in one of the volumes of the *Archæologia*.

Probably the pastoral staff mentioned in the will of Richard Martyn, bishop of St. David's, who died

about the year 1498, was of wood. He bequeathed to the church of Lyde "the crosshed that Olyver the " joiner made." Nicolas, *Test. vetusta*, p. 456.

⁶¹ *Mélanges d'archéol.*, vol. 4.

The old Sarum pontificals order, in the first rubric for consecrating a bishop, that the *baculus pastoralis* should be provided with the other necessary episcopal ornaments and vestments; and the staff is delivered to the new bishop in the course of the office. "*Quum datur baculus* " *dicat ordinator*, Accipe baculum " *pastoralis officii*," etc.—MS. Pontificale ad usum Sarum, in the Cambridge University library.

Victor : "Episcopo, dum regimen ecclesiæ committitur, " baculus quasi pastori traditur, in quo tria notantur, quæ " significatione non carent, recurvitas, virga, cuspis ; signifi- " catio hoc carmine continetur :—

"Attraho peccantes, justos rogo, pungo vagantes,
Officio triplici servio pontifici."⁶²

It remains only to notice that the Pope uses neither pastoral staff nor crozier, nor is it delivered to him at his consecration, if at his election he be only a simple priest.⁶³ It is



⁶² De sacram., cap. xl. Venerable Bede writes to the same effect,

de vij. Ordinibus.

⁶³ Mabillon, ordo xiiij., No. 10.

said, however, that he should carry one in the diocese of Treves, because St. Peter gave his own to the first bishop of that place, where it is preserved as a famous relic. This tradition is mentioned by St. Thomas Aquinas : " Et ideo in " diœcesi Treverensi papa baculum portat, et non in aliis."⁶⁴

An engraving is given of the head of a pastoral staff, rather more than five inches in height, not only unusual and remarkable in style but probably of English work. This is preserved in the Meyrick collection and is carved from bone. The outside of the upright part and the volute are decorated with pierced work, now slightly mutilated. Inside the volute, which terminates with the open mouth of a serpent, is a man in a grotesque position, his feet within the serpent's jaws. A rich interlaced scroll decorates both sides of the head of the staff.

It is perhaps not to be wondered at that a Tau should be, as we know it is, amongst the most rare of ornaments or utensils in ivory which have been preserved. The early and total disuse of them would have naturally led to their destruction and loss, sometimes wilful, sometimes accidental. But that the pastoral staff (that is, the head of it) should be of almost equal rarity, is less easily to be explained. Few collections possess a good example; still fewer more than one. Nevertheless, in England alone pastoral staffs must have been almost without number at the beginning of the sixteenth century; and although many were probably of metal, silver or copper enamelled, and having some intrinsic value, yet an equal or perhaps greater number were of ivory. Not merely bishops but the heads of religious houses, abbots and abbesses, carried them as official tokens of their rank and dignity. We find frequent mention of them in the old inventories. For example, at St. Paul's, in 1295 : " Item,

⁶⁴ Sentent., lib. 4, Q. iij. A. 3, D. 24.

"baculus cum cambuca⁶⁵ eburnea, continente agnum." "Item, "baculus de peciis eburneis, et summitate crystallina," etc.⁶⁶

Yet numerous as they must once have been, the heads of English pastoral staffs are now among the rarest of ivory carvings. It is true that No. 298,'67 can, with some kind of probability, be attributed to an English artist, and may have been used in England; but no other in this collection can be referred to. The almost complete destruction in England of all ecclesiastical ornaments—books, vestments, reliquaries, and the like—in the middle of the sixteenth century, will account for the extreme rarity of them in this country. But it is very difficult to explain the reason why so few should still be found in France, or Germany, or Italy. The bishop's pastoral staff, again, has not dropped out of use like the pax or the flabellum.

There are examples of the Pax in this collection, Nos. 246,'67 and 247,'67. It was used in the middle ages at high mass,⁶⁷ and sometimes at low mass also, for sending the kiss

⁶⁵ Perhaps from κάπτω, *I bend*. The word was commonly used for the pastoral staff itself.

⁶⁶ Dugdale, *St. Paul's*, p. 316.

Durand says: "Sane quandoque "baculus pastoralis ex osse et ligno "conficitur, quæ crystallina et deau- "rata sphærule conjunguntur. Os "superius recurvatur, modice tamen "reconditur," etc.—*Rationale*, lib. 2, cap. 15.

⁶⁷ The unfortunate Bardolph came to an untimely end on account of a pax:—

"Fortune is Bardolph's foe, and frowns on him:

For he hath stolen a pax: and hang'd must'a be.

i.

— Exeter hath given the doom of death,
For pax of little price."

Henry V., *act 3, sc. 5*.

Until lately the editors of Shakspeare printed *pyx* on the emendation (so-called) of Theobald. As far as Bardolph was concerned it mattered not; he had "conveyed" a sacred thing and, as Holinshed tells us, the king would not move on till the thief was hanged. Johnson, who approved the new reading, informs us in his note upon the place that the two words "signified the same "thing."

The quartos of 1600 and 1608 (and also the three folios) read *pax*:

of peace from the celebrant, first to the deacon and sub-deacon or to the acolyte, afterwards to the people. With regard to the custom in England, provincial and diocesan statutes repeat again and again the obligation upon parishes to provide the pax, "osculatorium" or "asser ad pacem," equally with the proper vestments or books or other furniture of the altar. The rubrics of the Sarum missal—the use most largely observed in England before the reign of queen Elizabeth—direct the priest, immediately after the *Agnus Dei*, to kiss the outside rim of the chalice in which was the Sacred Blood, and then to give the pax to the deacon who delivered it in regular order to the ministers and choristers in the sanctuary.⁶⁸

The introduction of the pax instead of the old practice of mutual salutation was not until about the thirteenth century. The earliest mention in England occurs in a council held at York, A.D. 1250, under archbishop Walter Gray, where it is called "osculatorium."⁶⁹ A like order was made in the province of Canterbury, at the council of Merton, 1305, directing every parish to provide "tabulas pacis ad osculatorium." Several figures of the pax are given in works relating to the subject;⁷⁰ and we find it almost always represented as part of the furniture of an altar, in

"he hath stolne a packs;" "a packs of pettie price," in both editions. Shakspeare very well knew that a pax exposed or left carelessly on an altar was much more likely to be stolen than a pyx, which would be taken infinitely greater care of and locked up in the tabernacle. The way in which editors "emend" their authors is something marvellous. When Shakspeare lived, and when the quartos were printed, people

had not forgotten the distinction between the pax and the pyx; and many even could still remember when that now mysterious thing, the pax, had been brought down to them in the services of the Church from the altar.

⁶⁸ Missale ad usum Sarum, edit. Pynson. Folio 1521, fol. lxxx.

⁶⁹ Wilkins, Concilia, tom. 1, p. 698.

⁷⁰ Pugin's Glossary may be referred to.

the woodcut which often precedes the service for advent sunday, in the printed editions of the Salisbury missal from about 1500 to 1557. Le Brun⁷¹ has an interesting disquisition on the pax : and he tells us in a note that in its turn it also fell into disuse, because of quarrels about precedency which were occasioned among the people. Le Brun is borne out by Chaucer, who, speaking of the proud man, explains that "also he awaited to sit, or els to go above him in the waie, or kisse paxe, or be encenced before his neighbour, etc."⁷²

Occasionally, paxes in ivory have inscriptions upon them. One of the three in the Liverpool museum has the appropriate prayer, "Da pacem Domine in diebus nostris." Two exhibited at Norwich in 1847 had legends. On one, the Annunciation, "Ave Maria;" on the other, the Nativity with the shepherds, "Gloria in excelsis Deo, et in terra pax," etc.

Notices of the pax are common in monastic and church inventories. In the Rites of Durham Abbey, we are told that they possessed "a marvelous Faire Booke, which had the epistles and gospels in it, the which booke had on the outside of the coveringe the picture of our Saviour Christ all of silver—which booke did serve for the pax in the masse."⁷³ A book, which an abbot of Glastonbury gave to his church there, probably answered the same purpose ; and other then existing examples might be referred to. "Unum textum argenteum et auratum cum crucifixo, Maria, et Johanne, splendidus emalatum."⁷⁴ A mediæval English pax made of wood does not now, probably, exist : but there is a curious entry in the inventory of church goods

⁷¹ *Tom.* i, p. 292.

⁷⁴ John of Glastonbury, Hearne,

⁷² *The Parson's Tale.* Urry, p. 197. p. 265.

⁷³ *Surtees Society*, p. 7.

belonging to the parish of St. Peter Cheap, in the year 1431; "item iij lyttel paxbreds of tre."⁷⁵

We have a remarkable illustration of the late use of the pax in England, in one of the injunctions issued by the king's visitors to the clergy within the deanery of Doncaster, in the first year of Edward VI.: "The clerk was ordered "at the proper time to bring down the pax, and standing "without the church door to say these words aloud to "the people, This is a token of joyful peace which is "betwixt God and men's conscience, *etc.*"⁷⁶

One of the most beautiful as well as of the most rare objects in the South Kensington collection is part of the handle of an ecclesiastical fan, or flabellum. It is, probably, one half of a handle; and another half, so nearly alike that it has been a question whether it does or does not belong to the same handle, is in the British Museum. The fan is still used in the Catholic Church in the east, where the purpose and benefit of it in order to keep off flies from the sacred vessels, or on account of the heat, are obvious. But in the west, except perhaps for part of the year in Italy, the fan was a kind of fashion and, having no symbolism, an unmeaning introduction from the oriental rite. The various

⁷⁵ This inventory is printed in the journal of the Archaeological association, *vol.* 24, *p.* 160. Many such wooden paxes are mentioned as having been burnt in the diocese of Lincoln in 1566 by the royal commissioners: "a paxe of wood" at Baston, *p.* 42: another at Dunsbie, *p.* 72: another at Haconbie, *p.* 95. List of goods destroyed in Lincolnshire, edited by Mr. Peacock, 1866.

⁷⁶ Printed in Burnet, *vol.* 2, *p.* 126. *Records.* The "church door" here means the door in the screen which

in those days divided the chancel from the body of the church. As in Chaucer, where he says of the wife of Bath,

"Husbands at the church door had she had five."

In England, before the change of religion in the fifteenth century, the marriage ceremony was performed outside the chancel, sometimes at the great door of the church itself; and then all proceeded towards the sanctuary for mass and communion.

churches of France and England had dropt the use of it before the sixteenth century; but we have plenty of evidence that the fan was commonly adopted in the thirteenth and the twelfth. Illuminations in two of the manuscripts in the public library at Rouen are very clear in this matter. One represents the deacon raising the flabellum, a circular fan with a long handle, over the head of the priest standing at the altar. In the other, the deacon is in the act of waving the fan, holding it by a short handle, over the head of a bishop who is elevating the Host.⁷⁷

A very curious flabellum, supposed to be of the ninth century, is described by Du Sommerard; it had long been preserved in the abbey of Tournus, south of Chalons, and was said to be in the possession of M. Carraud about twenty years ago.⁷⁸ Other examples are, perhaps, still existing; two or three are mentioned by writers of the last century.⁷⁹

Inventories of churches and monasteries include the fan. In one of Amiens, about 1300, is "flabellum factum de serico et auro ad repellendas muscas." Another, of the Sainte Chapelle at Paris, 1363, gives, "Item, duo flabella, vulgariter nuncupata muscalia, ornata perlis." And we must not omit some entries of the same kind in English inventories. In one, of the cathedral of Salisbury, A.D. 1314, are, "ij flabella de serico et pergameno." The church of St. Faith, in the crypt of St. Paul's, possessed among its ornaments in 1298 "unum muscatorium de pennis pavonum."⁸⁰ Still more to our present purpose was the fan

⁷⁷ The illuminations are engraved in *Archæol. journ.* vol. 5, p. 205.

⁷⁸ Vol. 5, p. 231. The fan of queen Theodolinda, of purple velum with ivory handle, given by her to the cathedral of Monza, is still

preserved there: see *Journal of arch. institute*, vol. 14, p. 17.

⁷⁹ *Voyage littéraire*, tom. 1, p. 231. Martene, *Ant. Eccl. Rit. lib.* 1, c. 4.

⁸⁰ Dugdale, *St. Paul's*, p. 332.

given to a chantry in the cathedral of Rochester, by bishop Hanno, in 1346; "*unum flabellum de serico cum virga eburnea.*"⁸¹ John Newton, treasurer of York minster, gave to that church about the year 1400 a splendid fan, which was in the treasury there when everything of the kind was destroyed by the commissioners of Edward VI.: "*Manubrium flabelli argenteum deauratum, ex dono Joh. Newton, cum ymagine episcopi in fine enameled, pond' v. unc.*" It is not at all improbable that fans were used in England at mass even in parochial or country churches until a late period. The following entry occurs in the accounts of the churchwardens of Walberswick, in Suffolk: a payment in the year 1493, for "a bessume of pekoks fethers, iv. d."⁸²

Care must be observed, however, not to set down all works in ivory which are similar to No. 373, 71, as having been the handles of ecclesiastical fans. Other church ceremonies required utensils of the same kind; though, probably, they were seldom if ever so profusely decorated and enriched with carving. For example, holy-water sprinklers would often have had ivory handles; and one is specified as belonging to St. Paul's in 1295, "*aspersorium de ebore.*"⁸³ More than this; whip handles, which we see

⁸¹ *Registrum Roff.* p. 554.

⁸² Gardner's *hist. of Dunwich*, p. 185. These last, with some others, are cited in a clever paper on ancient ornaments of sacred use, in the *Archæological journal*, vol. 5, p. 201. The writer also adds in a note, "It is singular that so late as 1688, Holmes in his *Academy of Armory*, amongst things pertaining to an altar enumerates, 'the flap, or fann, to drive away flies from the cha-

"lice'." This would seem as if the reference was made to the furniture of a protestant altar; but Randle Holme not only limits the list to "a popish altar," but he is in error also as to the fact. The armorial bearing which he shows on the coat No. 71, fol. 455, is the sprinkler for holy water, and not a fan.—*Academy of armory and blazon*, lib. 3. cap. 13.

⁸³ Dugdale, p. 311.

on mirror cases and in illuminations, and other like things were made and ornamented for secular purposes. Hearne gives a copy of a curious inscription on the handle of a whip found in the ruins of the abbey of St. Alban. It commemorates the gift of four horses to the monks of that house from Gilbert of Newcastle. Hearne leaves the date of the handle doubtful, but is disposed to put it about the end of the fourteenth century.⁸⁴

The South Kensington museum is rich in ivory statuettes: many of them are very beautiful, although none is equal to a large sitting figure of the Virgin in the British Museum or to two or three of the finest in the collections at Paris. Almost all of these statuettes represent the Virgin and Child; naturally, this would be a subject most frequently in demand for private oratories. Almost always the Virgin bears the tokens of her spiritual glory and privileges. To adopt the words of a French writer on another class of ivory carvings, "*La Vierge mère et reine porte glorieuse les trois signes de son incomparable grandeur; la fleur de sa pureté immaculée, le fruit béni qui, loin de flétrir, a embelli sa fleur; et la couronne qui a consommé ses privilèges en couronnant ses vertus.*"⁸⁵

Generally speaking, the statuettes of the latter part of the thirteenth and throughout the fourteenth century are pure and religious in style, with an admirable expression of love and reverence in the figures, perfectly natural. There are two or three examples in this collection which may well claim all the praise which M. Labarte gives to a group of

⁸⁴ *Chronicon priorat. de Dunstaple*, vol. 2, p. 836.

The wife of Roger de Mortimer of Wigmore castle in Herefordshire had, among other valuable things as specified in the inventory taken

in Edward the second's reign, before quoted, "*item, j scourgiam de ebore.*"

⁸⁵ *Mélanges d'archéol.* vol. 4, p. 246.

the coronation of the Virgin and to a Virgin and Child, both now preserved in the Louvre. He speaks of the simplicity of the composition; the refinement and truthfulness of the forms; the appropriate inflexions of the body and limbs; the imitation of real life; the just expression given to the faces; and the natural development and treatment of the draperies. So, again, we may quote his exact words, and say of more than one statuette in the South Kensington museum, "Quelle pureté dans le dessin, quelle noblesse dans la pose, quelle finesse dans le modèle, quelle ampleur et quelle élégance dans la disposition de la draperie! Cette statuette montre à quel haut degré de perfection était parvenue la sculpture chrétienne à la fin du [quatorzième] siècle."⁸⁶

⁸⁶ Histoire des arts industriels, tom. 1, p. 231.

The seals attached to mediæval deeds are important illustrations of the mode of treatment of the subject of the Virgin and Child, so common in the statuettes of the thirteenth and fourteenth centuries. Take, for instance, some in the Bodleian library. The seal of the prior and convent of Wyrmeseye (Wormegay) in Norfolk, attached to a deed of 1347, has a seated Virgin suckling the Child, her right hand uplifted. Another of the convent of Castle Acre, 1290, a similar subject. Another, of one of the parties to a deed of the archbishop of Canterbury, 1376, has the Virgin sitting, facing, and holding the Child standing on her lap, a sceptre in her right hand; another, showing the peculiar twist of the figure (presently to be noticed) is on the seal of the convent of West Acre, in Norfolk.

There are several also in the British Museum: especially a very fine seal of Southwick Priory, early fourteenth century; the Virgin sitting and suckling the Infant, under a canopy of a single arch; another, the same subject, thirteenth century, of Oseney abbey; another, same date, of Elsing Spittle priory, the Virgin standing with the child under a rich canopy.

Ivory seals are extant: one is in the Ashmolean, mentioned below in the appendix; another, walrus ivory, of the abbey of St. Alban, is in the British Museum. The device on this last is the saint sitting, nimbed, and holding in his hands a cross and a palm branch.

Robert Fabyan the chronicler, in his will dated in 1511, leaves to one of his sons "that other signet of gold, with my puncheon of ivory and silver." Nicolas, Test. vetusta, p. 506.

Sometimes these statuettes are still found placed under canopies and with shutters or wings to fold round them, so as either to make shrines for an oratory or, portable, to be carried by the owners on their journies. More often, examples of this kind are not finished in the back or are still left attached to the ground of the block of ivory, carved however in very high relief. The shrine No. 4686.'58 is a good specimen. When so treated, the shutters are richly decorated on the inside with scenes from the Gospels, usually relating to the Nativity or to the Passion of our Lord.

Of this style were the shrines or triptychs at Lincoln, in 1536: "A tabernacle of two leaves, gemmels [hinges] "and lock of silver, containing the coronation of our "Lady;" and "item, a tabernacle of ivory standing upon "four feet with two leaves, with one image of our Lady "in the middle, and the salutation of our Lady in one leaf, "and the nativity of our Lady in the other."⁸⁷

Figures carved in such deep relief as almost to be statuettes occasionally but very rarely occur in diptychs.

⁸⁷ Dugdale, *Monasticon*, vol. 6, p. 1279.

There are two remarkable and important illuminations in the MS. psalter of queen Mary, which has been more than once referred to (p. lxxvii). In one is a shrine, open, with the decorations usual early in the fourteenth century. The centre is divided into two compartments. Above is the Annunciation; the Blessed Virgin and an angel; each under a pointed arch, cusped and crocketed. Below, is the Visitation; Elizabeth and the Virgin meet under a gateway and embrace. The wings

are filled with saints, each standing under a pointed arch. This illumination precedes the psalter, following the calendar, after the Old Testament history.

The other represents a triptych: in the middle is the Virgin and Child; she is sitting and giving Him the breast; two angels stand by, swinging censers; in each wing is an angel with a candlestick.

The mediæval artist may have drawn these with examples now in the South Kensington museum before him as his models.

A remarkable specimen is in the Meyrick collection; an illustration is given of one of the leaves, and it is described below in the appendix, No. 17.



There was also another very curious mode of carving statuettes of the Virgin, of which extant specimens are extremely rare, and none (it is believed) is to be found in England. There is one, well known, in the gallery of the Louvre.⁸⁸ It is a sitting figure of our Lady, who holds the Infant on her knees. The front part is divided down the middle and two wings fall back on hinges, leaving a centre-piece and forming a triptych of the usual character. There are scenes from the Passion on the wings, and the Crucifixion is carved upon the centre. The date of the ivory is early in the fourteenth century; and the fashion of this kind of statuette can be traced to a

much earlier time. An entry in an inventory of the church of Notre Dame at Paris in 1343 mentions one: "*quædam alia ymago eburnea valde antiqua scisa per medium et cum ymaginibus sculptis in appertura, que solebat poni super magnum altare.*"⁸⁹

⁸⁸ It is engraved in the useful book of M. Viollet le Duc, *dictionnaire de mobilier Français*, tom. 1, p. 132.

⁸⁹ *Cit. Labarte*, p. 233. Occasionally statuettes are mentioned in En-

glish inventories; thus in the inventory of Roger de Mortimer, a coffer is included, containing, with other things, "*j parvam imaginem beatæ Virginis de ebore.*" Again,

A very fine statuette of English work, more than nine inches in height, has been for a year or two on loan to the South Kensington museum; it belongs to Mr. Hope Scott, and was formerly Lord Shrewsbury's. The Virgin is in a sitting position and holds a large flower in her right hand. She wears a crown under which is the veil, and her drapery falls over her knees to the feet in heavy and deeply-carved folds. The face of the Virgin is very beautiful and full of affectionate expression; the head also of the Child is unusually good. The ends of the throne are carved in relief, each with a figure of a female saint sitting under a bold decorated canopy. Many portions of the original gilding remain upon the hair and on the borders of the vestments.

The largest known statuette is in the possession of Mr. Alexander Barker; and this is not only remarkable for its size and height but is graceful in design and from the hand of a good artist. It is French, probably of the Burgundian school and of the fourteenth century. The Blessed Virgin is standing, carrying the Child; both hold in one hand a fruit, perhaps an apple. The figures are vested as in No. 4685.'58, and the draperies have gilded borders with a running scroll; the linings of the robes of both are painted dark blue. The hair of the Virgin and of the Infant has been gilded. The perpendicular height of its statuette is twenty-three inches, and the extreme width at the base six inches. The figure is hollow, as far as the tusk was so, and slopes to the left in accordance with its natural growth. The height to the girdle is fifteen inches, and the Infant sitting on His mother's arm measures seven and a half inches. From the chin to the top of the head of the Virgin is three inches. The tusk curves inwards at the waist two

" a lityll longe box of yvery with an of the guild of St. Mary the Virgin at
 " ymage of our lady of yvery therein Boston, in Norfolk. From the in-
 " closyd," is named among the goods ventory taken in 1534.

inches from a line falling from the back of the head to the lowest part of the drapery which covers the feet.

Every one must have remarked the bend or twist so often given to statues, carved from stone, of the Virgin and of female saints which fill the niches of churches and cathedrals built in the thirteenth and fourteenth centuries. The necessity which obliged the workman in ivory to follow the natural form of the tusk in all statuettes of such a size, or of nearly so great a size, as that which has been just described, certainly did not press upon sculptors whose material was stone and comparatively unlimited. But the position had perhaps become, as it were, a fashion, and the style conventional and pleasing to eyes accustomed daily to see statues so leaning aside in their own oratories.⁹⁰



bishop's staff. On one side is a group of our Lord in the

Before we pass on to another question, it is impossible not to make a few remarks upon one of the most beautiful and affecting of all the works in ivory which have come down to us from mediæval times. This is a piece in the British Museum, small and carved upon both sides, which has probably been in the volute of a

⁹⁰ The same slope or twist is to be seen often in the figure of the Virgin, in the centre of the volute of the head of a pastoral staff; where, so far as abundance of material was concerned, there was not the least necessity for any deviation from an upright into an unnatural attitude.

Again, in statuettes in silver or

other metal: as, for example, in the silver Virgin and Child, in the South Kensington museum; and in another, also silver, standing on the cover of an oblong reliquary, and said to represent Jeanne d'Evreux, queen of France. This last is among the collections of the Louvre.

garden of Gethsemane, praying in His agony, and with the apostles lying asleep below. On the other is a second group, a *Pietà*; the blessed Virgin seated and holding the dead body of our Lord upon her lap. A woodcut is given of this important sculpture.

Perhaps there are few works of Michael Angelo which have been more praised, or which have excited more enthusiasm than his group of the same subject in St. Peter's. We will listen for a minute to two or three writers who have especially drawn attention to his famous *Pietà*.

One says: "The celebrated *Pietà* now adorns the first right hand chapel on entering the great door of St. Peter's. It consists of two figures, the Virgin Mother, seated in a dignified attitude, and supporting on her knees a dead Christ, Whom she regards with inexpressible reverence, tenderness, and grief. . . . Its touching pathos, its dignified conception, and its masterly execution, are incontestable."⁹¹

A French critic writes: "*Cette Pietà fut la première œuvre de Michel Ange qui l'éleva au premier rang et apprit son nom à tous les échos du monde civilisé*;"⁹² and the same author further speaks of the group as having been "the conception" of the artist, and "a creation" of his imagination.

Another writes: "When this group was finished it was universally admired," and goes on to state that "one of the great sculptors of the present day, our fellow-countryman Gibson, expressed himself in terms of high admiration."⁹³

Once more; a writer upon the Tuscan school: "In this admirable group the dead body of our Lord lies upon the

⁹¹ Harford's life of Michael Angelo, p. 18.
p. 218.

⁹³ Duppa's life of Mich. Angelo,

⁹² Michel Ange, par Garriſſon, p. 24.

"lap of the Madonna, while her left hand is half opened and slightly turned back, with a gesture which carries out the pitying expression of her face. The Christ shows a purity of style and deep feeling, combined with a grandeur which Michel Angelo drew from himself alone."⁹⁴

It is unnecessary to waste words in drawing a conclusion from all this. Let the praise of originality of conception, as well as of merit of execution (so far as the size of his material would permit) be given where it is due, to the sculptor of the fourteenth century, who died a hundred years before Michael Angelo was born. Nay, more than this; an unprejudiced comparison will show that where the work of the great Italian differs from the earlier Pietà, it differs for the worse. In the ivory the position of the head and the cold stiffness of the limbs are more deathlike and more solemn than in the marble. In the ivory also the Mother seems to be thinking more of the past pains and sufferings of her Divine Son than of her own sorrows: tenderly she supports the Saviour's head with her right hand, and as it were still clings to Him and draws Him to her with the other; not, as in the marble at Rome, stretching out and opening her hand as if to show *her* misery and the terrible extent of *her* bereavement.⁹⁵

It was a common practice in the middle ages to colour statuettes, and indeed also other things, such as triptychs, diptychs, and the covers of writing-tablets. Traces of this

⁹⁴ Perkins, *Tuscan sculptors*, vol. ii. p. 13. The same writer tells us a few pages before: "Michael Angelo who was an enemy to tradition in art, as well as to a positive imitation of nature, took a path diametrically opposed to that followed by the conventionalists, the

"realists, and the worshippers of the antique." P. 2.

⁹⁵ The mediæval artist remembered that the sad cry of the prophet in the book of Lamentations referred not to His mother but to Christ: "Was there ever any sorrow like unto my sorrow?"

colouring are still visible on many examples. The robes and vestments were painted red or blue, with borders of a different colour and often diapered with patterns in gold. The interesting illustration, below, of a painter at work upon a statuette, an illumination in a French manuscript of the fifteenth century, is copied from M. Labarte's work on the industrial arts.

Modern taste runs generally, with regard to this question, in opposition to the old; but we are not therefore hurriedly to decide against colour as altogether barbarous or improper. Sculpture, people thought in former



days, gained an improved effect by such additional help, and certainly the use of colour was an attempt to give a more real appearance and more true to nature. The mediæval artist could moreover (if he had known the fact) have appealed to the best period of the Greek school; to the works of Phidias and Praxiteles. The chryselephantine statues in the temples of Athens and Olympia had the same character of ornament and variety of material.

Writers on art who hold that the legitimate province of sculpture is simply to represent by form are inclined to condemn any addition of colour as interfering with that definition. They say that if sculpture be painted it is a mixture of two arts: as it is also if a picture be relieved or raised in any part; after the manner of the Byzantine pictures by Italian painters of the twelfth and thirteenth centu-

ries.⁹⁶ But it by no means follows that such a mixture is necessarily false in taste; rather, it must be left to the judgment and decision of the time and of the country for which the sculptures are made.

Although it is quite true that the works of the Greek sculptors, during the two or three hundred years of the greatest perfection to which the art of sculpture has ever reached, are not to be praised as the greatest and most successful of all statues because they were coloured or otherwise made to imitate reality, yet the intention was good and in obedience to the universal demand and feeling of a people wonderfully fitted by nature, education, and experience to come to a right conclusion on the matter. We are unaccustomed in our own days to statues except those which, whether draped or undraped, are left in the original pure whiteness of the ivory or marble; we think that nothing is to be so much approved as what we call simplicity. We may be right, not only as to what we hold to be pleasing to ourselves but as to what ought to be pleasing to and held to be correct by every one and in every age. On the other hand, we may not be right after all; and a little more caution and hesitation might be advisable before we condemn, merely as a matter of abstract taste, a practice which seems to have recommended itself to almost every people of the world, as in some way in accordance with the common sentiment of

⁹⁶ A recent contributor to an art periodical, writing of imitation of nature in statues by colour, dogmatizes without doubt or hesitation, and even goes so far as to say that such statues are "not to be regarded as sculpture. Nor can those representations of the human form which are made to counterfeit life itself, and dressed it may be in the

"actual attire of the person portrayed, be spoken of as sculpture. Regarded from the sculptor's point of view, such productions can only be regarded in the light of tricks or, at the best, of clever forgeries of nature." Criticism such as this seems to want the right quality of discretion.

humanity itself;⁹⁷ which was accepted by highly civilised nations from the days of the Egyptian and Assyrian kings down to the fifteenth century of the Christian æra; and which can appeal in its support to artists whose works have ever been acknowledged to be the masterpieces of the world.⁹⁸

Crucifixes in ivory of the middle ages are extremely rare; they may remain still in use in some churches abroad, but whether abroad or at home they are seldom found in the collection of any museum. There is one, although a fragment yet very beautiful, in the South Kensington collection; No. 212. '67; and another, of earlier date, No. 7943. '62. As with regard to the heads of pastoral staffs, so also it is not easy to say why mediæval crucifixes should be

⁹⁷ It has just been said that the great works of Phidias and his pupils are not to be praised merely because they were coloured nor because no mode of enrichment, gold or jewels or ivory or enamelling, was grudged as being too costly in order to adorn them. So, again, the use of colours is not to be condemned because the statues of some very ancient nations are coarse and rude, or because the idols of the old Mexicans or of the savages of Africa and New Zealand are made by it even more hideous than they would otherwise be. The wide-spread observance of the practice is the point to be considered; and the fact that it appeals to some deep-seated and universal feeling in the mind of all men, of all countries, and of almost every age.

⁹⁸ Regarded as a mode of handing down to future generations the memory of much which would have

been lost for want of it, who can complain of the careful colouring of mediæval tombs and monuments? We are indebted to it for exact details of dresses and jewelry, and armour: about which there can therefore be no longer any dispute, and which give the answer at once to many difficulties and many interesting subjects of enquiry. Now-a-days we should almost shudder at a statue painted and coloured to imitate the muslins and silks worn in Hyde Park by women, and the various coats and trowsers of the men. But five hundred years hence some of our descendants would be grateful if, in spite of our own prejudices, we had given them even one statue among the many of our Queen or of the Prince Consort, not left in the bare uncoloured silence of the marble.

so uncommon : for, although there must have been hundreds wilfully⁹⁹ destroyed and broken in England in the sixteenth century, the same reason does not apply to other countries, where the demand and the supply both for the churches and for private use must have been continual and almost without limit.¹⁰⁰

The diptychs of the middle ages for private devotion have been already spoken of. But besides these, two leaves occur not unfrequently which are strictly diptychs, and were

⁹⁹ There are numerous records still remaining in our public offices and in the muniment rooms of many dioceses, which leave us in no doubt as to the extent and completeness of the destruction of the furniture and goods of English churches and cathedrals from the year 1550 to 1570. In the very valuable series of returns made by the commissioners for the county of Lincoln, the lists of items are generally summed up, "with the rest of the trash and tromperie wch appertaynid to the popish service." Even with regard to objects for which one would have supposed that some slight reverence would have still been felt, we have entries like the following in one parish : "Item, ij altar stones ; which is defacid and layd in high waies and sarveth as bridges for sheepe and cattall to go on ;" in another, "item, iij altar stones broken and defacid, thone [the one] solde vnto Thomas Woodcroft, who turned it to a cestron bottom, thother aboute the mending of the church wall and the thirde sett in a fire herthe."

¹⁰⁰ An unusually good ivory crucifix is preserved in the Catholic chapel

in Spanish Place, London. It was given to the chapel about thirty years ago, but for some time retained by the late cardinal Wiseman, by whose permission it was shown in the Great Exhibition of 1851. The date is, perhaps, late in the seventeenth century ; Spanish work ; about a foot in height ; and the arms of the suspended body are less extended than in the mediæval times. The figure is coloured with great care to imitate life ; blood flows from the wounds, and the streams where they meet are jewelled with small rubies. The flesh of the knees is broken and mangled.

Excellent as this crucifix is as a mere work of art, it utterly fails in calling forth expression of pure religious sentiment. The reality of treatment in the figure of our dying Lord is too near truth, and is at the same time untrue. So far as it has left the old type it has lost power to influence devotion. The earlier conventional crucifix, which left all to the imagination and never aimed at perfectly representing a man dying on a cross, was immeasurably more fitting and more reverential.

used for the same purpose as the *pugillares* in the old days of imperial Rome. Single plaques are very common, and they may almost always be distinguished from diptychs of the religious class by the form of the reverse or inside page of each leaf. This has been hollowed out to a slight depth, leaving a narrow raised rim or border; and wax was spread over the depressed portion, for writing upon with a pointel or stylus; the other end of which was flattened to erase with.¹ The subject sculptured on the outside generally also gives a sufficient distinction, being perhaps some domestic scene or a story from a romance, as upon combs or mirror cases. But this is not always so: for writing-tablets, or "tables" as they were called,² occasionally are

¹ Thus bringing down through fifteen hundred years the practice in the days of Ovid:—

"Et meditata manu componit verba
trementi;

Dextra tenet ferrum, vacuum tenet
altera ceram.

Incipit, et dubitat: scribit, damnat-
que tabellas:

Et notat, et delet, etc."

Metam. lib. ix. 521.

Also we remember the often quoted passage from the satires of Horace:—

"Sæpe stylum vertas, iterum, quæ
digna legi sint,
Scripturus; etc."

Lib. i. x. 72.

² The term "tables" in England in the middle ages had many meanings; we have seen already that the game of draughts was so called, and it was also frequently applied in the fourteenth and fifteenth centuries to carvings in alabaster or to paintings

on boards in churches. In 1458 money was bequeathed to the church of Dunwich in Suffolk, "ad novam
"tabulam de alabastro de historia
"sanctæ Margaretæ," and a "table
"of St. Thomas of Ynde" was left in 1510 by Robert Clerk to Batfield church, in Norfolk.

See also an interesting paper in the *Archæologia*, vol. 30, read before the Society of antiquaries in 1843, by Mr. Albert Way, on the famous golden *Tabula* of Basle. The learned writer concludes by expressing his wish that such a monument, then in private hands, "could be deposited
"in a national collection," and he complains that "England alone, of
"all the countries of western Europe,
"possesses no national collection
"which exhibits a series of specimens illustrative of the character
"and progress of the arts of the
"middle ages, and of the taste and
"usages of our ancestors." Happily, this is a complaint which cannot be made now.

found with subjects taken from the Holy Scriptures. A few examples of these writing-tablets have been preserved which have several leaves of ivory inside; although in most instances the plain leaves have been lost and the covers alone remain. A very fine and complete set, of the fourteenth century, with four inner leaves is engraved by Montfaucon,³ from his own collection, which had scenes carved on it from the romance of Alexander. They were used by people of all ranks,⁴ and are mentioned in inventories and wills. Chaucer tells us, of the preaching friar's companion :—

“ His felaw had a staff tipped with horn,
A pair of tables all of ivory,
And a pointel ypolished fetisly,
And wrote alway the names, as he stood
Of alle folk that gaue hem any good—
—Or geve us of your braun, if ye have any,
A dagon of your blanket, leve dame,
Our suster dere, lo here I write your name.”⁵

³ L'Antiquité expliquée. He describes them carefully: “ Notre cabinet en a de cette dernière matière (d'ivoire), dont les deux couvertures ont des bas-reliefs d'un goût barbare. Les bords des tablettes sont relevés de tous les côtés: ces bords relevés laissent un petit creux pour y placer une cire préparée, laquelle élevant un peu le page rendoit une face unie et de niveau avec les bords; on appelloit ces tablettes *tabellæ ceratæ*. On gravoit sur cette cire préparée ce qu'on vouloit écrire, et l'on effaçoit ce qu'on avoit écrit, ou en y passant fortement dessus l'autre côté du style, quand la matière étoit plus gluante. C'est ce que les anciens appelloient *stylum vertere*, etc.” *Lib. 5, cap. vij.* Judging from the engraving in Montfaucon's

own book, it would seem that these tablets were the work of a good artist and of the best time of that particular style; and that it was hard to speak of them as “d'un goût barbare.”

⁴ “ Hæ tabulæ tenuiter sectæ erant, geminatæque semper junguntur, et simul adversæ colliguntur: qua de causa plurimum semper numero cum earum synonymis proferuntur. Erant omnes hæ tabellæ, nobilioris quidem eburnæ, aliæ ex ligno et præcipue ex smilace: quæ ideo quia geminatæ erant et bipatentes diptycha etiam et diptychia apud medios scriptores appellata sunt.”—Albert. Barisoni de archivis: apud Polen: Thes. tom. 1, p. 1112.

⁵ The Sompnour's Tale, edit. 1845, vol. 1, p. 220.

A characteristic illustration occurs in Shakespeare, in the second part of King Henry IV. The archbishop of York says :—

“ the king is weary
Of dainty and such picking grievances ;
And therefore will he wipe his tables clean,
And keep no tell-tale to his memory.”⁶

There are several very fine horns⁷ in the South Kensington collection, more especially No. 7954. '62, which is unequalled by any other of its kind known. The style and workmanship are rare ; one, probably by the same hand, was lately in the possession of a noble English family. The horns which we find frequently mentioned in mediæval wills and inventories are hunting horns. For example, Sir John de Foxle, in 1378, leaves to the king his great bugle horn, ornamented with gold.⁸ And “the ivory horn of St. Oswald the king” was preserved at Durham in the year 1383.⁹ Near the end of the thirteenth century there were two horns kept in the treasury of St. Paul's : “Item, cornu eburneum gravatum bestiis et avibus, magnum. Item, aliud cornu eburneum planum et parvum.”¹⁰

There is only one horn in this collection which can be

⁶ *Act. 4, sc. 1.*

⁷ A common term anciently in England was “olifant,” from the name then usually given to the elephant ; for instance, the amusing story in the old life of St. Clement in Caxton's *Golden Legend* : “when Barnabe came to Rome prechyng y^e fayth of Jesu Christ, the philosophers mocked hym and despysed hys predicacyon and in scorne put to hym this questyon sayenge, ‘What is y^e cause y^e culex whyche is a lytell beest hath vj. feet and

“two wynges and an olyphaunte whyche y^e a grete beest hath but foure feete and no wynges,” etc. St. Barnabas replied that it was a foolish question and needed no answer—the more especially as they knew not the Creator, and must necessarily, therefore, be ignorant about his creatures.

⁸ This very important will is printed in the *Archæological journal*, vol. 15, p. 267.

⁹ Raine's *St. Cuthbert*, p. 125.

¹⁰ Dugdale, p. 315.

regarded as having been a tenure horn. It is probable that No. 7953. '62 may have been a horn of that kind. Several of these tenure horns are still preserved in England and were shown in the loan exhibition of 1862. Among them the most famous are the horn of Ulphus, in the treasury at York; the horns given by Henry I. to the cathedral at Carlisle; and the Pusey horn.¹¹ The ivory hunting horn (so-called) of Charlemagne is kept at Aix la Chapelle; and another said to have been Roland's in the cathedral at Toulouse.

It will be observed that more of the ivories in the South Kensington museum are attributed to the fourteenth century than to any other, and this would be correct with regard to any of the great collections in England or abroad. Sculpture in ivory was very general and greatly patronised at that time; but, with the exception of a very few examples of Roman art under the emperors, there are no carvings existing which equal those made from about the year 1280 to 1350, either in truth and gracefulness of design or in excellence of workmanship.

We find also in carvings of that period the best examples of the very beautiful open or pierced work which has been already spoken of: and an illustration has been given from a series of small panels in the Meyrick collection, No. 25. No apology will be required for adding here two more woodcuts from ivories of the same character. Both are engraved of the exact size of the originals.

One of these contains two compartments from the splendid plaque, No. 366. '71, in the South Kensington collection and fully described below. The subjects in these compartments are the Crucifixion and the Resurrection.

¹¹ Upon these, see some valuable papers in the *Archæologia*, vols. i. p. 168; iii. p. 1; and v. p. 340.



The other is a complete row from the book cover in the British Museum, described in the appendix, No. 21. It is impossible in a woodcut to do more than attempt to give some idea of the marvellous delicacy and excellence of the panel itself, which is beyond all comparison the very finest ivory existing of its peculiar school. Small, even minute, as the divisions are, they plainly tell the story which each is intended to represent; although in some of them



there are as many as seven or eight figures, finished with admirable distinctness and perfection. The subjects in this row are the offering of St. Joachim; his departure

into the desert; the message of the angel to St. Joachim; the message to St. Anne; the meeting of St. Joachim and St. Anne at the gate; and the birth of the Blessed Virgin.

Nothing is more difficult than the determination of the particular country in which many of the ivories of mediæval times were carved. All acknowledge this, and they the most readily who have had the widest experience and the best opportunities of examination. It has long been a

custom to set down almost every ivory of the thirteenth and fourteenth centuries as Flemish or French, leaving but few, except the Italian marriage caskets, to the credit of other countries. But (not to speak of Germany) there can be no question that carvings in ivory were then much sought after and bought in England, and that there must have been numerous English artists. Two unquestionable examples of the English school of the fourteenth century are in the British Museum: a triptych which was carved for Grandison, bishop of Exeter; and one leaf of a diptych, which was also



made for the same great prelate. A woodcut is given here of the single leaf, further described below in the

appendix, No. 26. Generally, we may agree with the author of the very interesting and able lecture to which reference has been already made, that "a peculiar *nez retroussé*, a dimpled, pouting, and yet smiling mouth, a "general *gentillesse* of treatment, and a brilliant yet rapid "mode of technical execution, stamp the French work with "an almost unmistakable character. To the English style "may be assigned a position midway between the French "and the second Italian manner. It does not exhibit the "gaiety and tenderness of the former, nor has it quite "the grandeur of the latter, but it is marked by a sober "earnestness of expression in serious action which neither of "those styles possesses."¹² We may further observe that the English school had less of the monotony and mannerism which are the derogatory features of continental examples of the same period; in fact, English gothic ivories have both a purity and a variety of treatment on a par with the admirable characteristics of contemporary architecture in this country.

The names of mediæval artists in ivory are almost entirely unknown. Sir Digby Wyatt and Labarte say that they have been able to meet with the name of one only, that of Jean Lebraellier, who was carver to Charles V. of France, and is mentioned in the inventory of that monarch as having executed "*deux grans tableaux d'ivoire des troys Maries.*" We may venture to add the name of one other, the carver of the pax in the British Museum mentioned below in the appendix (No. 33), Jehan Nicolle; whose work, unlike the "tables" of Lebraellier, fortunately exists.

Very few Spanish ivories of the middle ages can be referred to, and those which we possess have a very distinct

¹² Read by Sir Digby Wyatt before the Arundel society, p. 16.

Moorish or Arabic character about them. They are almost all either caskets or small boxes, and some are still to be found in the treasuries of churches in Spain. Strangely enough, it is said that there are more remaining in the north and north-west of Spain, where the Moors did not obtain any permanent footing, than in the south; in Andalusia or Granada. Probably this is owing not only to the circumstance that when taken to other parts of the country they were regarded as valuable curiosities, but also more especially because of the natural prejudice in the south against keeping works of Moorish art and manufacture as reliquaries or pyxes, or for any religious use. In the north of Spain there seems to have been no obstacle in the way of enclosing relics of a Christian saint in coffers upon which Arabic inscriptions had been carved in honour of Allah and his prophet. But we must remember that these inscriptions were in an unknown language.

Some of the ancient Spanish ivories are as old as the days of the Cordovan caliphs in the ninth and tenth centuries; a fact which we are now able to decide from the Arabic inscriptions. But where such evidence is wanting there is scarcely any guide to direct us in fixing the date: the ivories may have been carved at almost any time down to the conquest of Granada by Ferdinand and Isabella. Moorish art, like the Egyptian or Chinese, changed but little from age to age; the old process and the old patterns were handed down, unaltered, from father to son; and ivory carvings may have been made in various parts of Spain by Moorish workmen as late even as the end of the sixteenth century.

The public institutions in England in which important ivories may be found are the British museum, the Ashmolean and Bodleian at Oxford, and the museum given to the town of Liverpool with noble liberality by Mr. Joseph

Mayer. It is worthy of remark that scarcely any addition has been made to the ivories in the Ashmolean since the time when they were originally collected by Elias Ashmole nearly two hundred years ago. A very large proportion of the other three great collections had also been gathered together before they became the property of the nation. The Liverpool ivories were chiefly obtained from the representatives of the late Gabriel Fejérváry; and, in like manner, the South Kensington museum—begun about the year 1853 and gradually enriched by the acquisition of some rare Spanish ivories and some of the best pieces from the Soltikoff collection, selected with excellent judgment—has received from time to time during the last four or five years many large and important additions from the collection made by John Webb, Esq. More than two-thirds of the ivories in the British museum, and certainly a large number of the most valuable, had also been previously collected by a private person.

A brief description of some of the ivories in the public galleries in England and in the Meyrick collection is given in an appendix.



DESCRIPTION OF THE IVORIES.

665. '53.

PLAQUE. Scenes from the Gospels. French. 14th century. Height, $5\frac{3}{8}$ inches; width, $3\frac{3}{8}$ inches. Bought, 12/.

The half of a diptych, or folding devotional tablet.

There are four subjects, each under a canopy of two pointed arches, cusped, with crocketed pediments and finials, separated by a column with foliated capital. There are two compartments, the plaque being divided equally across the middle.

Below are the Annunciation and the Visitation, treated as in the shrine No. 4686. '58, except that the angel stands before the Blessed Virgin: and above are the Presentation, as in the same shrine; and the Crucifixion as in the shrine No. 140. '66.

361. '54.

STATUETTE. St. George and the Dragon. Italian. Early 16th century. Height, $4\frac{3}{4}$ inches. Bought, 10/.

The saint is completely armed in a tunic of chain armour, over which is a cuirass, and a skirt of chain armour from the waist to the middle of the thigh. He has shoulder and elbow pieces and wears gauntlets. On his legs are cuisses and greaves. The right hand is lifted above his head, holding a sword in the act of striking, and in his left is a very small shield with St. George's cross in low relief. He has no helmet, but his hair is bound round with a narrow fillet and falls over the shoulders.

He stands upright treading on the dragon who lies on his back upon the ground, looking upwards at the saint.

The tail of the dragon is broken off.

27717. Wt. 5642.

A

362. '54.

POMMEL of a Knife or Dagger. German. 16th century. Height, $2\frac{1}{4}$ inches; width, $1\frac{3}{4}$ inch. Bought, 7s.

On one side is the bust of a man wearing a flat hat and open jacket or coat. On the other a woman, whose headdress is fastened under her chin by a linen band passing over the top of it. She wears a stiff bodice with a gown over it. On the top of the pommel is a floriated ornament.

620. '54.

PLAQUE or Tablet. Our Lord seated, with three other figures standing before him. German. Late 16th century. Height, $3\frac{7}{8}$ inches; width, $2\frac{1}{2}$ inches. Bought, 1l. 10s.

One of the covers of a small book, or of writing tablets. Our Lord is seated on the right, clothed in a long vestment with wide sleeves, and behind His head is a diamond-shaped nimbus with rays. A man approaches Him and offers a cup or chalice, which the Saviour accepts with His right hand. Another man and woman stand behind, the woman carrying a large flagon. These three figures are dressed in the costume of the period, with trunk hose and slashed sleeves.

The subject is within a circle; and the panels of the square above and below are carved with fruits and flowers, and reclining figures of two women. In the corners are four cherubim.

1057. '55.

PLAQUE. Lid of a Casket. Spanish-Moresco. 11th century. Length, 5 inches; width, 3 inches. Bought, 4l. 0s. 10d.

This is, perhaps, the lid of the same casket or coffer as the piece No. 4075. '57. It is divided into an oblong compartment for the top and into four narrow panels on the bevelled edges. Each panel or compartment is filled with a richly cut and well defined scroll ornament, with branches seemingly of palm leaves. Three plain bands mark where the metal clamps were, which tied the casket together.

1268. '55.

CASKET. Bone. French. 15th century. Height, $2\frac{3}{4}$ inches; length, $5\frac{1}{4}$ inches; width, $3\frac{1}{4}$ inches. Bought, 1*l.* 8*s.* 4*d.*

A wooden casket covered with plaques of bone; the lid in four small compartments. All the panels filled with branches, leaves, and flowers.

The style and workmanship are similar to No. 4660. '59 and No. 6747. '60.

1598. '55.

STATUETTE. Virgin and Child. French(?) 14th century. Height, $4\frac{1}{2}$ inches. Bought, 12*l.*

The Virgin is seated, vested as in No. 4685. '58; her pallium or cloak fastened at the throat with a large brooch. She supports the Child on her lap with the left hand, and offers to Him her breast, under which the right hand is placed. Her breast is shown through an opening of the robe, and the Child puts His right hand over it. In His left hand is a globe, from which a small cross has been broken off.

The back of the seat is ornamented with mouldings in low relief.

The round pedestal is modern.

1607. '55.

MEDALLION. The Assumption. German. 15th century. Diameter, $2\frac{1}{2}$ inches. Bought, 24*l.*

The Blessed Virgin is ascending into Heaven, supported by four angels. She stands upon the head of a cherub and a flowering lily springs from the ground on which her feet have last been pressed. Below are the twelve apostles in two groups, six on each side, gazing upwards.

This piece is well executed and retains its original colouring in good preservation. The robes of the apostles, of the Virgin, and of the angels are picked out in blue, red, and green; portions also are gilded. The sky into which the Virgin rises is of a deep blue.

1617. '55.

MIRROR Case. The assault and surrender of the Castle of Love. French. 14th century. Diameter, $5\frac{3}{8}$ inches. Bought, 50*l.* 12*s.*

This very fine mirror case is well designed and most carefully executed. In front and occupying the centre is the gateway of the castle with doors closed but with raised portcullis. Two towers flank the gateway, and behind it is the battlemented wall over which the ladies have been watching the assault.

On the left, at the top of a rope ladder, a knight has just reached the parapet where he is helped over by one of the ladies. He has left his helmet below. On horseback, close to the wall on the same side, is another knight who raises his sword by the point as token of victory with one hand, and with the other removes the heavy helmet from his head.

On the battlements in the middle, a knight already received into the castle, probably their chief, kisses and embraces one of the ladies, and by their side another knight is assisting a fourth over the wall; this last has been standing on the top of his horse, the easier to get up, and his foot still rests on the pommel of his saddle. He is further helped by another knight on horseback who half pushes him over.

Above the castle is a balcony decorated with trefoils; in this stands an allegorical figure of Love winged like a seraph, and striking on each hand with his arrows two ladies. Two other ladies sit at the ends of the balcony, looking over, as if meditating or watching.

Three lions, carved with much spirit, creep round the outside rim of the mirror case. A fourth has been broken off.

1618. '55.

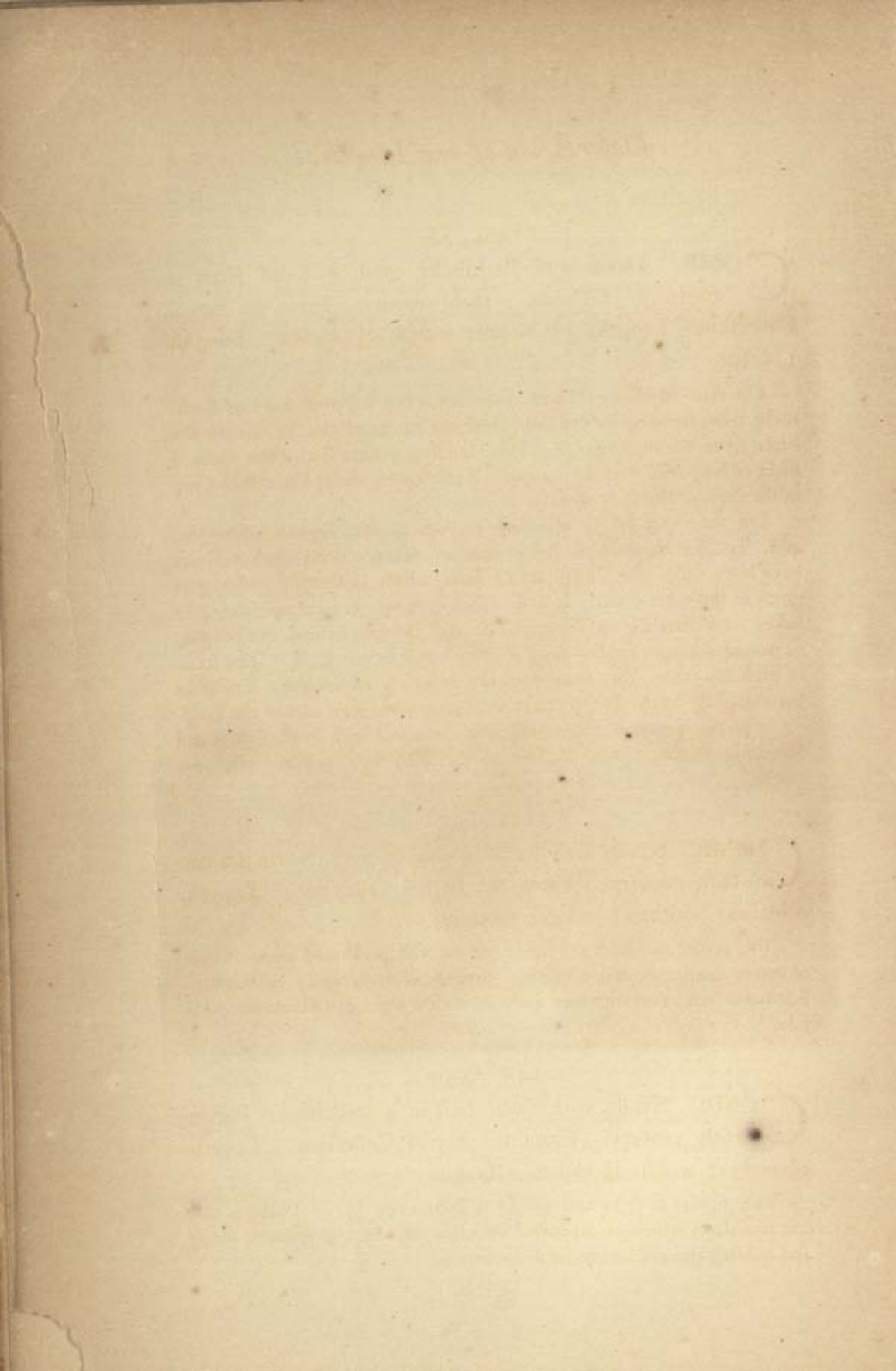
CASKET, with Coat of Arms. French. (?) 14th century. Height, $3\frac{1}{2}$ inches; length, 5 inches; width, $3\frac{3}{4}$ inches. Bought, 3*l.* 10*s.*

This is made of thin plaques of ivory, on which shields have been rudely painted with coats of arms; five shields have a fleur-de-lis; the rest repeat, *or*, nine torteaux, 3.3.2, and 1.

The casket has its original gilt metal bands and clasps, heavy, with floriated ends. These have been ornamented with inlaid bits of glass to imitate gems.



MIRROR CASE.
Fourteenth Century.
No. 1617-55.



2143. '55.

COMB. David and Bathsheba, and a scene from a romance. German. 16th century. From the Bernal Collection. Length, $5\frac{3}{4}$ inches; width, $5\frac{1}{4}$ inches. Bought, 187. 10s.

On one side King David looks out of a window towards Bathsheba who, standing in the bath, stretches her hand out to receive the letter from the messenger. A lady standing behind Bathsheba holds a sheet or long robe over her arms. The figures, except Bathsheba, are in the dress of the 16th century.

On the other side is the same subject as that represented in No. 468. '69, but there is no horse with attendant. Both these subjects have been called the Judgment of Paris, which is scarcely possible, as given in the other comb. It is true that in the present example the three ladies seem standing up for criticism, and the man behind the sleeping or wounded knight holds a small fruit or apple in one hand. The scene is probably taken from some romance in which an incident similar in some respects to the Judgment of Paris may have been part of the story.

The side panels of this comb are ornamented with small statues and flowering shrubs, carved in low relief. The style and execution are coarse.

2144. '55.

COMB. Scrolls with busts in medallions. North Italian. 16th century. From the Bernal Collection. Length, 6 inches; width, $4\frac{3}{8}$ inches. Bought, 177.

The centre and sides are finely carved with perforated work: scrolls of leaves interlacing and enclosing three small medallions; each medallion has a bust; two with men and one with a woman, different on either side.

2145. '55.

COMB. Scrolls, with small bust in a medallion. Italian. 16th century. From the Bernal Collection. Length, $5\frac{1}{4}$ inches; width, $3\frac{5}{8}$ inches. Bought, 77. 7s.

Very similar in style and design to No. 2144. '55. There is only one medallion which is supported on each side by a boy, nude, sitting and holding the end of the scroll ornament.

2148. '55.

MIRROR Case. David's message to Bathsheba. German. Early 16th century. From the Bernal Collection. Diameter, $5\frac{1}{8}$ inches. Bought, 5*l.* 5*s.*

Bathsheba, almost without a shred of drapery, stands upright in the bath, and smiling stretches out her hand to receive the letter which the servant brings. The servant makes a half obeisance, and his hat falls back removed from the head but fastened by a riband round the throat.

In the distance is a tower of two stages with battlements. David looks out at what is taking place from an upper window.

The subject is within a border half an inch wide, with a running scroll of vine leaves and bunches of grapes.

2149. '55.

BOSS of a Rosary. German. 15th century. From the Bernal Collection. Height, 2 inches; diameter, $1\frac{1}{2}$ inch. Bought, 8*l.* 10*s.*

This curious boss or terminating bead of a rosary is formed of four figures carved to the waist, and placed back to back.

One figure represents a man in the costume of the time with cap turned up and jewelled; his rich dress is bordered with fur, and there is a cup in his right hand; underneath him is incised "*Amor mundi.*" At his back is a representation of the same person dying; unclothed, with mouth open as if gasping for breath; a fillet is round his head with the legend "*Vado mori.*" The third is a figure seemingly in a shroud, half decayed, with staring eyes and swollen tongue; the stomach is filled with a hideous head, signifying punishment. Under him is "*Sequere me.*" The fourth is a skeleton holding an hour-glass; worms crawl over his head and through the sockets of his eyes. His left arm is thrown back and falls across the breast of the dying man, as if to show the cold hand of death. Under him is "*Ego sum.*"

The execution of this piece is good and spirited, and the expression of the dying figure painfully real.

The rosary, No. 281. '67, has a boss of a similar kind to this but of later work.

2150. '55.

POMMEL of a Knife or Dagger. German. 16th century. From the Bernal Collection. Height, $2\frac{1}{2}$ inches; width, $1\frac{3}{4}$ inch. Bought, 15*l.* 10*s.*

Much in the style and of the character of No. 362. '54, but more elaborate in the ornamentation.

The man on one side is seen to his waist richly dressed in a tunic, over which is thrown a robe with broad cape of fur. A chain is round his neck and a sceptre in the right hand. His broad flat hat is decorated with a low crown.

On the other side is a young lady wearing a gown deeply slashed in the sleeves, with square cut bodice. She has a profusion of necklaces, a fillet round her head jewelled in front, and her hair behind tied in a linen bag, the long end of which streams down and falls across her left arm. She holds with both hands a medallion on which is carved the bust of a man.

2165. '55.

KNIFE Case; in form of a round quiver. German. 16th century. From the Bernal Collection. Length, $8\frac{3}{4}$ inches; width at top, $2\frac{3}{4}$ inches. Bought, 25*l.* 10*s.*

This case is divided into three compartments, and is engraved in the same manner as the small casket No. 1637. '56. The body, or lowest division has three Emperors; on the band above are arabesques with masks; and at the top a man on horseback, with dogs, hunting a stag; in the distance is a town.

The handles of the knives and of the finger fork belonging to this case are also ornamented in the same way.

2166. '55.

THE Head of a Pastoral Staff. French. Early 18th century. From the Bernal Collection. Height, $10\frac{1}{4}$ inches; width, $6\frac{1}{2}$ inches. Bought, 20*l.*

The crook is made of two pieces of ivory, and it is entirely covered with rococo scroll work, overloaded with decorations, sprawling angels, cherubs' heads, shell ornaments, and the head of some unknown beast cut short off half way down the snout. The end of the sweep of the

crook, in the centre of the volute, presents us with the head and body (so far as the waist) of a naked figure of a man wearing a mitre, and resting his left arm on a shield with a coat of arms. This mitred personage is represented springing out of an open flower, with the petals downwards, giving him something of the look of being clothed like the ancient Mexicans. The effect is grotesque.

2233. '55.

POWDER Flask. Bone. French. 16th century.
Length, $6\frac{3}{4}$ inches. Bought, 5*l*.

The subject is "Samson destroying the Lion," whose mouth is held wide open by Sampson's two hands whilst he is being kept down on the ground. On a tablet above, within the surrounding border, is an incised inscription "Force. 1574. Samson."

The carving is in low relief.

933. '56.

TRIPTYCH. The Crucifixion. Italian. 15th century.
Bone, in a marquetry frame. Height, including pedestal, 13 inches; width of centre piece, 4 inches; width of each wing, 2 inches. Height of pedestal, $2\frac{1}{2}$ inches. Bought, 8*l*. 18*s*. 6*d*.

This triptych is a repetition in style and architecture of the one fully described, No. 7606. '67; that is, so far as it contains the same subject. For this has but three pieces of bone in the centre, representing the Crucifixion, treated exactly as in the other example, and in each wing there is a single faint. There is no lower division or compartment.

1637. '56.

BOX. French. 14th century. With engraved subjects of perhaps the 16th century. Height, $1\frac{1}{4}$ inch; length, $6\frac{1}{2}$ inches; width, $1\frac{1}{2}$ inch. Bought, 5*l*.

Probably made to hold writing implements. It has clamps and fastenings of copper gilt.

The top is engraved in fine outlines, slightly shaded in parts, like the borders of the beautiful *Horæ* printed by Verard, or Simon Vostre, or Pigouchet, about the year 1500.

There are six small panels on the lid: 1. Samson carrying the gates of Gaza. 2. A grotesque hog sitting up and churning with his foot in a tub before him; a small pig stands by, looking on. 3. A lady in a garden. 4. A man playing on a bagpipe. 5. The two spies carrying the grapes back from the promised land. 6. A man beating a drum and playing on a clarionet.

It will be seen how miscellaneous the subjects are; probably engraved, hap-hazard, and certainly at a later period than the original date of the box, from the decorated pages of some book. The sides are ornamented with narrow borders.

1639. '56.

HANDLE of a Dagger. Italian. 16th century. Length, $4\frac{1}{4}$ inches. Bought, 8*l.* 16*s.*

Carved in the form of a terminal figure, with the head of a satyr crowned with large bunches of flowers. The pillar is ornamented with arabesques and two small figures, winged, and female to the waists.

2440. '56.

CASKET. Bone, with gilt copper mountings. German. 11th century. Height, $3\frac{3}{4}$ inches; length, $6\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches. Bought, 13*l.* 4*s.*

The top and sides are carved with a floriated ornament in low relief; the scrolls on the sides interlacing in the style of decoration adopted in Western Europe some centuries earlier. The casket has been coloured; some few traces still remain.

The bottom of the box is incised with bands intertwining, and dots in the centres.

2553. '56.

BOX. Bone. Hunting subjects and animals. French (?). Late 15th century. Height, $2\frac{1}{2}$ inches; length, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches. Bought, 1*l.* 8*s.*

A coarse example of the same kind of work and style as Nos. 4660 and 6747.

The lid is made of four separate pieces of bone; in three of them is a dog, in the fourth a hare. One of the dogs has a hare in his mouth. On the sides are other animals, among them a stag and a lion.

The whole is carved in low relief. On the bottom is a chequered board for some game, four squares in the width with six in the length. The squares are made of bone and stained wood.

2563. '56.

COFFER. Bone and marquetry. Italian. 15th century. Height, 7 inches; length, 9 inches; width, 5 inches. Bought, 8*l*.

The sides are ornamented with oblong pieces of bone, not in the round as is usual in Italian coffers of the same period, but flat. The subjects are winged boys, fighting: one with a butterfly, a second with a snail, a third with a grasshopper, a fourth with a hare. Two other boys are shown, one riding on a swan, the other fishing.

The sides of the cover are inlaid with a geometrical pattern in horn and bone; and on the top is a small figure holding a scroll, in the midst of foliage.

Portions of the box have been richly gilded.

2582. '56.

STATUETTE. An emaciated figure. German. 16th century. Height, 9 $\frac{1}{4}$ inches. Bought, 10*l*. 10*s*.

A very spirited and cleverly executed figure, perhaps from a group of a Dance of Death. A man whose bones are barely covered with skin and waisted integuments dances along, with both hands raised above his head and holding drumsticks. He grins with mouth wide open, and his face is almost that of a skeleton; the socket of one eye empty; and the nose gone. He wears a long light robe folded in the manner of a scarf, which floats loosely behind him from his shoulders, without in any way covering the body. On his head is a large broad hat, of the style common in Germany in the 16th century, with three large feathers.

The drumsticks are modern restorations.

2800. '56.

COFFER. Plain Panels. French (?). 15th century.
Height, $1\frac{3}{8}$ inch; length, $3\frac{5}{8}$ inches; width, $1\frac{3}{4}$ inch.
Bought, 2*l.* 8*s.*

This pretty little casket has its original mounts; silver bands with ends terminating in fleurs-de-lis.

2818. '56.

TRIPTYCH. The Crucifixion. German. 16th century.
Height, $3\frac{3}{4}$ inches; width of centre, $2\frac{1}{4}$ inches; of each wing, $1\frac{1}{8}$ inch. Bought, 15*l.* 4*s.*

The centre has the Crucifixion; the Saviour hangs from the cross, above which is an elaborate ornament of twisting branches springing from the top of the cross itself; these are undercut clear from the ground of the ivory. Our Lord has the crown of thorns upon His head, and the feet, crossed, are fastened with a single nail.

On His right side the Blessed Virgin stands with both hands clasped; on the other side is St. John, in a like position; they look upwards to the Saviour. Both have ample garments; and the Virgin wears a hood fastened round the throat.

On each wing is a coat of arms, crested and elaborately mantled. Upon the shield of one is the bust of a man; on the other a lamb. There are two labels below, having, under the one H. V. M., under the other I. V. R. These shields have over them trees with leaves and a flower each; underneath a canopy of four small Gothic arches.

Probably this triptych was a marriage gift, and the arms those of the husband and wife.

2998. '56.

CHESSMAN. Equestrian figure of a knight. German.
16th century. Height, $2\frac{3}{4}$ inches; width, 2 inches.
Bought, 2*l.* 16*s.*

The knight, armed and carrying a battle-axe in his right hand, rides on a horse also armed and caparisoned.

3265. '56.

COFFER. Bone and marquetry. Italian. 15th century. Height, $11\frac{1}{2}$ inches; length, $15\frac{1}{4}$ inches; width, 8 inches. Bought, 38*l*.

The cover is inlaid with marquetry of bone and stained wood. The quarter round moulding which forms the base of the domed or conical lid is richly ornamented with foliage, and undraped winged figures in high relief.

The front and back are divided into two compartments with four pieces of bone in each; the sides have one similar compartment. The bones are carved at the tops either with towers and buildings to signify a town as the scene of the action of the figures, or with trees to signify country.

The subjects are taken from the romance of Jason.

3647. '56.

HANDLES of a Knife and Fork. German. 16th century. Length, $2\frac{3}{4}$ inches. Bought, 5*l*.

These are cleverly carved with two groups of animals on each handle, fighting and twisting round one another. On the knife are dogs attacking a sheep and a chamois; on the fork, two dogs fighting with a goat and a wild boar.

The knife and fork have a box-wood sheath belonging to them, elaborately carved, and with the date 1598.

4139. '56.

BOX. Circular. Oriental. Uncertain date. Height, $3\frac{3}{4}$ inches; diameter, $5\frac{3}{4}$ inches. Bought, 7*l*.

This fine box has unfortunately lost its cover. The sides are very delicately carved in pierced work with a small pattern of interlacing circles, enclosing stars. A broad band surrounds the lower part, with an Arabic inscription.

4073. '57.

BOX. Circular. French (?). 14th century. Height, $4\frac{3}{4}$ inches; diameter, $4\frac{1}{4}$ inches. Bought, 9*l.* 12*s.*

Probably a custode for holding unconsecrated wafers. The box is perfectly plain and turned to great thinness of the ivory. It is mounted with gilt metal clamps, lock, and three feet.

4075. '57.

PLAQUE. Floriated ornament. Birds and animals Spanish-Moreisco. 11th century. Height, $3\frac{3}{4}$ inches; width, $2\frac{7}{8}$ inches. Bought, 1*l.* 12*s.*

This has perhaps formed part of the same coffer or casket as No. 1057. '55. The design is cut sharply in deep relief; interlacing branches forming in the lower part four circles, and richly foliated with palm leaves. At the top, in a small square, is an angel seen to the waist, with spread wings and nimbed, holding a book in the left hand, and the right hand open and lifted up. This is a later addition, carved upon a blank space where originally was probably a lock or fastening. In the centre, on each side, in the larger circles of the intertwining branches are two eagles; standing below them, two quadrupeds. The whole is enclosed in a plain border about a quarter of an inch in width, in which the holes remain by which the plaque was originally fixed to the casket or coffer to which it belonged.

The arrangement and treatment of the birds and animals are similar to that in No. 254. '67. Both pieces should be compared with the Moorish box No. 217. '65, and with the caskets Nos. 10. '66 and 301. '66.

4085. '57.

MEDALLION. St. George. English. 15th century. Diameter, $1\frac{1}{2}$ inch. Bought, 1*l.* 12*s.*

St. George in armour, on horseback, uplifts his sword in the act of striking at the dragon, which lies on the ground before him.

The medallion is set in a silver frame of later date, on the back of which is incised the *Veronica*, or sacred napkin, with the impressed face of Christ.

4304. '57.

CASKET. Bone. Italian. 15th century. Octagonal.
Height, 18 inches; diameter, 13 inches. Bought, 40/.

The cover of this casket is brought up to a point, like No. 5624. '59, and is terminated with a modern finial. In the panels are seated figures of women, winged, representing the Virtues.

The lower divisions are filled with subjects from a romance; eight square panels, in each of which three separate pieces of bone are sunk. The mouldings and frame work are ornamented with marquetry of bone and stained woods.

4336. '57.

TRIPTYCH. French. 16th century. Height of the centre piece, $8\frac{1}{4}$ inches; width, 5 inches; width of each wing, $2\frac{1}{2}$ inches. Bought, 20/.

The centre panel of this triptych has, in low but effective relief, two angels, standing under an ogee arch with floriated cusps, and holding with both hands a circle originally intended for a relic but now a mere opening, the relic having been removed or lost. The angels are clothed in long robes, fastened round the neck and reaching to the feet. Their heads are bound with a narrow fillet from which the curls escape below. One wing of each angel is drawn in close following the perpendicular line of the border; the other wing is raised and open, following the upward inside curvature of the arch.

The background of the centre and of both wings is enriched with bold fleur-de-lis; the intermediate spaces are diapered with delicate cross lines.

The height of each angel is $4\frac{1}{4}$ inches.

4355. '57.

DIPTYCH or Folding Devotional Tablets. The Annunciation. Bone. Italian. 15th century. Height, 7 inches; width, $6\frac{3}{4}$ inches. Bought, 250/.

The figures only of this diptych are of bone; the mounting is of heavy gilt bronze and silver, surrounded by niello work.

On the left leaf is the angel kneeling on one knee. He places his right arm with a gesture of reverence across his breast, and holds a tall blooming lily in the other. A coronet of flowers is round his head, and he is clothed in a long robe doubled at the girdle and with decorated sleeve. The figure is admirably designed and the execution good; the attitude and expression full of humility and devotion.

The other leaf has the Blessed Virgin, vested as usual in a gown or tunic, with a very ample pall or cloak. On her left shoulder is a flower in relief. A nimbus is over her head, which is covered with a light veil. She, also, stands in an attitude of humility, one hand crossing her breast and with eyes cast down.

Before the Virgin there is a richly carved reading stand; upon the desk of it is an open book, to which the cloth is attached which protects the binding. At one end of the desk is a candlestick.

Two small semicircular spaces at the top of the leaves of the diptych are filled, one, with a small bust of God the Father holding up His right hand in the act of benediction; the other, with the Dove descending above the Virgin's head.

The background on which these figures are placed is black horn.

4476. '58.

CASKET. Flemish(?). 16th century. Height, 3 inches; length, $4\frac{1}{2}$ inches; width, $2\frac{1}{2}$ inches. Bought, 1*l.* 4*s.*

Two of the sides and the top of this small casket are of bone. It has the original brass hinges, corner clamps, and fastening. The panels are plain, with some flat mouldings.

4685. '58.

STATUETTE. The Virgin and Child. French. 14th century. Height, 14 inches; width at foot, $5\frac{3}{8}$ inches. Bought, 100*l.*

An ivory of an unusually large size and height. The proportions are incorrect, in consequence of the necessity under which the artist laboured of following the dimensions of the tusk. The head of the Virgin is far too small, and the length of the leg below the knee far too great. The figure of Our Lord is in fair proportion; no difficulty presenting itself of the same kind.

The Blessed Virgin sits upon a chair without a back, and leans very much to the left, in accordance with the natural growth of the tusk. On her head is a narrow coronet originally decorated with fleurs-de-lis alternate with low cusps or points; but the flowers have unfortunately been broken off. Under the coronet is a veil, falling on each side over her shoulder and behind down the back in light and elegant folds. Her hair is shown in long curls on each cheek. She wears an inside robe or tunic, bound round the waist by a girdle fastened with a bracelet, and over it a large cloak, unfastened across the throat, falling down to the feet. She holds a lily in the right hand and supports her Child, standing on her left knee, with the other. The lily is a modern restoration.

The Infant stands on the Virgin's knee turned towards and regarding His Mother. One hand is raised with a gesture of love and affection, the other carries a small globe. It is not easy to determine what this may originally have been intended to represent. Perhaps a globe from which the usual low cross on the top has been broken off; perhaps an apple. There remains what may either be the stem of the apple or a fragment of the cross. The Saviour's head is bare, showing a quantity of short curls. He wears a single long robe with wide sleeves; His left foot is exposed bare.

The drapery of this statuette is good and falls easily in broad folds over the figure.

The pedestal is modern; perhaps of the last century.

4686. '58.

SHRINE, with Folding Shutters, two on each side. French (?). 14th century. Height, excluding the pedestal, $13\frac{1}{2}$ inches; width of centre canopy, $3\frac{1}{4}$ inches; width of each shutter, $1\frac{5}{8}$ inch. Bought, 350*l*.

The centre of this beautiful shrine is occupied by a statuette of the Blessed Virgin holding the Child Jesus on her left arm. In her right hand there has been, probably, a lily; now lost. The Virgin is crowned with a low coronet of four fleurs-de-lis alternate with low cusps. Under the coronet is a veil which falls behind over the shoulders. Her robe is gathered close in round her throat; and falls in broad heavy folds down to her feet, trailing in front along the ground. Over the robe is thrown an ample cloak gathered in a large knot into the

girdle on the left side. The whole arrangement of the drapery is admirable; the veil hangs delicately on each side of the head giving additional beauty to the expression of the face, in itself wonderfully tender and graceful; and the broad folds of the lower garment which fall below the feet supply dignity to the whole figure. The Child sits lightly upon the Mother's arm, carrying in the left hand a globe on which has originally been a low cross; and raising the right hand with two fingers extended in benediction. The head is turned rather away from the Virgin, although the face is towards her with an expression of eager love. From above, on the right, an angel, smaller in size, descends with extended arms; the fingers of each hand just touching the fleurs-de-lis of the Virgin's coronet as if in the act of having at the moment placed it on her head.

The three figures of this group have been gilded and painted; and with the exception of red colour on the inside of the veil the effect is good and rich. The robe and cloak of the Virgin have a broad border of gold, diapered or ornamented with a design in vermilion; the lining is light blue. The hair of the Child and of the angel has been gilded.

The group is placed under a canopy of two pointed and cusped arches on the sides, and of a larger and higher arch in front. Above the arches rise pediments or gables the largest moulding of which is ornamented with rosettes. The roof is plain. In front, two slender pillars with floriated capitals support the canopy.

The three figures, the bases of the columns, and the whole canopy are carved from one piece of ivory; only the slender shafts are separate, and probably modern restorations. The Virgin is in height $8\frac{1}{2}$ inches, and the depth of the relief $1\frac{1}{2}$ in.

Each shutter is divided into two compartments, enclosing their subjects under pointed arches, cusped, and above them crocketed pediments. The mouldings, crockets, and finials are gilded and picked out in red and blue colour.

The four subjects in the top compartments, running from left to right with the shutters opened, are:—1. The Visitation; two figures, the Virgin and St. Elizabeth meeting. 2. The Annunciation; an angel descending with a scroll towards the Virgin, who stands below. 3. St. Joseph sitting, holding in his hands the Child wrapped in swaddling clothes, and looking towards, 4, the Virgin Mother, who lies regarding them and with outstretched arms in a sloping posture on a pallet. Above the couch are the symbolical ox and the ass. These two compartments are the Nativity.

Below, in the corresponding divisions, 1 and 2, on the two left-hand shutters, are the three kings in the usual attitudes of adoration and

approach. 3 and 4 are the Presentation; one containing the Virgin who supports Our Lord standing on an altar, draped or vested; the other Simeon, who prepares to receive Him in his arms. A large veil is thrown over the shoulders and hands of Simeon, in the ceremonial manner in which the priest is vested in modern times at the office of benediction, when he takes the blessed sacrament from the altar.

All the figures of these four compositions are carved in deep relief, with draperies well executed, gilded and coloured; every detail and expression of the faces beautifully and carefully worked out. The whole shrine is an admirable example both of the time and style. It is not possible to decide of what country the artist was; there is an equal probability whether we claim him for England, or allow him to have been French.

Below the centre, and forming the present pedestal, there is a square box which has had formerly a piece of glass or crystal in front, and which still encloses a relic of St. Chrysogonus, the martyr. This is a later addition, probably of the 16th century; its height, 2 inches.

4690. '58.

PLAQUE. Angels singing, and with musical instruments. Italian. 16th century. Height, 5 inches; width, $4\frac{1}{4}$ inches. Bought, 25*l*.

Two angels, unclothed to the waist and with long flowing hair, stand in front, singing: one playing also on a viol; the other on a guitar. Behind them are seen the heads of three other angels.

This plaque is in an ebony frame, of the same period; with ornamented pilasters, and a shield with coat of arms on the base.

6824. '58.

DIPTYCH or Folding Devotional Tablets. Subjects chiefly from the Gospels. English. 14th century. Height, $5\frac{3}{4}$ inches; width of each leaf, $2\frac{3}{4}$ inches. Bought, 30*l*.

Each leaf is divided into two nearly square compartments: the top border of every compartment having a recessed moulding, decorated with roses. On the left leaf in the top division is the Adoration of the three Kings. Although the subject is treated much in the same way as in the diptych No. 235. '67, there are some variations of

importance. In this, the king standing on the extreme left raises his head to look at the star to which the king in the centre points. The star also is represented in the right-hand top corner. The gifts which the kings offer are not all contained in cups or chalices of one kind; but one holds in both hands a tall round box with a cover; another a cup; and the third, the kneeling king, an open bowl filled with some substance represented by small crossed lines. The Child also stands on His Mother's lap, not turned wholly towards the king but half turned towards the Virgin, whose robe He clasps with His left hand as it falls below her shoulder, and His right hand is raised in benediction.

The lower division of this leaf has two subjects, represented without any division or mark of separation. On the left—the Annunciation—the Blessed Virgin stands, vested in a long robe reaching to her feet and with an outer cloak or garment which covers her head also. She lifts her right hand with an expression of wonder and submission, and in her left hand holds a book. Before her is a vase, low and small, from which spring a lily with four leaves and a flower. An angel stoops towards the Virgin from the left top corner, holding a scroll in his left hand and raising his right hand in benediction, one finger only being lifted. On the right side of the compartment is the Visitation. Two figures, fully draped with their heads covered; the Blessed Virgin approaches St. Elizabeth, whom she embraces with her right arm.

On the right leaf at top is the Coronation of the Virgin. Two figures of equal size, seated upon a plain seat side by side; the Virgin turned in adoration and humility towards her Divine Son. Above them are two small angels, issuing from clouds and each of them swinging a censer. Our Lord, a majestic figure, sits fronting the spectator; His left hand holding and resting upon a globe, from which the cross upon the top has been partly broken away. His face is directed towards His mother, who turns to Him with both hands raised and clasped; and with His right hand places the crown upon her head. This is the best executed and best designed of the four subjects of the diptych.

The lower compartment is the Nativity. The Virgin lies on a couch upon her right side, leaning her head upon her hand; St. Joseph sits behind her, wearing a long cloak with short cape and hood covering his head. At the side of the couch is a cradle with the Child Jesus, whose left arm is lifted by His mother whilst she looks down upon Him with love and adoration. Two small beasts, symbolically representing an ox and an ass, kneel at the foot of the cradle.

This diptych is of good work and carefully designed. The Coronation, as has been just said, is the best of the four subjects both in

design and execution. It is one of the few pieces which we may venture to attribute with some kind of certainty to an English artist; and the argument is strongly supported by comparison with an ivory in the British Museum, which was made for Grandison, Bishop of Exeter, A.D. 1328-1370.

Strictly, the four divisions of this diptych should be taken from the left side of the lower compartment of the left leaf. Thus they would be read in the following order:—1. The Annunciation; 2. The Visitation; 3. The Nativity; 4. The Adoration of the Kings; 5. The Coronation of the Virgin.

4535. '59.

CASKET, with sloping lid. Sicilian (?) 12th century. Height, $4\frac{3}{4}$ inches; length, $7\frac{3}{8}$ inches; width, 4 inches. Bought, 10/.

The box itself is of wood covered with thin plaques of ivory on which grotesque birds and animals are painted, and some small circles filled with scroll ornaments.

The bottom panel of the casket is inlaid with a chequered pattern in ivory and ebony.

4660. '59.

CASKET. Bone. Morris-dancers and domestic scenes. French (?). 15th century. Height, $2\frac{3}{4}$ inches; length, $7\frac{1}{4}$ inches; width, $5\frac{3}{4}$ inches. Bought, 8/.

The subjects are carved in low relief. The lid is divided into six oblong panels surrounded by a broad border of foliated scroll ornament. Each panel has a separate morris-dancer. One a fool with cap and bauble; one a woman; one a man beating a small drum and playing on a clarionet. The other three men are dressed alike in tight leggings or hose, short tunics girded round the waist, and low caps with a long peak in the front.

On the front of the casket are a lady and gentleman meeting in a garden.

On one side are two couples walking, followed by a man blowing a clarionet. The ladies wear gowns with laced boddices, tight sleeves, and hoods with long drapery reaching to the ground behind. The men have long sleeves falling from the shoulder.

On the other side are two knights tilting, with mantles flying out in the wind. They have small square shields and tilting helmets with peaked vizors. Their horses are caparisoned with cloths sweeping the ground.

On the back is a garden or country with trees. A man walking meets a fool with cap and bells, carrying a bag. Birds fly in the distance.

The bottom of the casket is divided into squares for a chessboard.

4713. '59.

MOUNT of a dagger-sheath. German. 16th century
Length, $3\frac{7}{8}$ inches; width, $3\frac{1}{4}$ inches. Bought,
(Museum of the Collegio Romano.)

This has been the ornament at the point of the sheath. Both sides are well carved in low relief with grotesque decorations. At top there have been two female figures, seen to the hips; these have been injured, and the head of one of them which has been restored is modern.

4717. '59.

COMB. Martyrdom of St. Catherine. Italian. 16th
century. Length, 6 inches; width, $1\frac{3}{4}$ inch. Bought,
(Museum of the Collegio Romano.)

This is the head of a comb to be worn for fixing the hair. It is finely carved in pierced work; 16 or 17 small figures in front of an arcade with battlements, behind which are many other heads of people watching what is going on below.

In the centre is a scaffold on which is a broken wheel, and by the side of it St. Catherine kneels, her hands upraised towards an angel who descends bringing a palm branch to the martyr. The executioners are falling over from the ends of the scaffold, struck down by the broken pieces of the wheel. Another hides himself underneath. Other figures stand round in wonder and amazement, and on the right the Emperor Maxentius, "beyng" as the Golden Legend has it "wode for angre," sits on his throne under a rich canopy.

In front of the Emperor are three persons, one a woman; she may be perhaps the Queen of Maxentius, who, when she "beheld these thynges, came and began to blame the emperour of so grete cruelte."

4718. '59.

BOX. Bone. Italian. 15th century. Height, $7\frac{1}{2}$ inches; length, $12\frac{1}{4}$ inches; width, $8\frac{1}{4}$ inches. Bought (Museum of the Collegio Romano.)

The pieces of bone with which this casket or box is overlaid, surrounding the four sides, are carved each with a separate figure in low relief, seven at the back and front and three at each end. It is possible that they represent some scenes from a romance, but it is not easy to suggest even a probable story to which they may be attributed.

The top of the box and the moulding round the base of it are inlaid with marquetry, bone, and stained wood, with a wide border or quarter round moulding of winged figures and boldly designed foliage.

4719. '59

BOX. North Italian. 15th century. Height, 7 inches; length, 7 inches; width, $4\frac{3}{4}$ inches. Bought (Museum of the Collegio Romano.)

The cover is inlaid with marquetry of bone and coloured wood, with a broad quarter round moulding filled with flying figures in low relief holding shields with foliage.

Round the box are pieces of bone carved in the usual style of this period, but coarsely executed; with figures of men and women standing.

5471. '59.

BOX. 12th century. Height, $2\frac{3}{4}$ inches; length, $7\frac{1}{4}$ inches; width, 5 inches. Bought, 4/.

It is not easy to suggest the country where this box was made. It may be Spanish. The lid is divided into four compartments or small panels filled with a rich scroll ornament, foliated, and bordered with an openwork round band. The sides, single panels, have a similar decoration.

The whole is carved in very high relief; the scrolls cut away clear from the background of the panels.

Some parts of the foliated ornament, in particular the ends of the leaves turned over at the extremities, have much of the same style and character as No. 4075. '57, and the casket No. 10. '66.

5607. '59.

COMB. Groups of figures in gardens. Italian. 14th century. From the Soulages Collection. Length, $6\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches. Bought, 15*l*.

The middle panels of this comb are filled on one side with groups of ladies and knights or gentlemen in pairs, talking, giving presents, kissing; in short, making love as pleasantly as may be. On the other side, all preliminaries having as it seems been amicably arranged, the four groups join hands in one line for a dance.

5623. '59.

DIPTYCH or Folding Devotional Tablets. French. Scenes from the Passion. 14th century. From the Soulages Collection. Height, 7 inches; width of each leaf, $4\frac{1}{2}$ inches. Bought, 20*l*.

The subject of this diptych is the Passion of Our Lord represented in eleven designs, one of which has been, unhappily, cut away. The character and style of work is of the highest quality and the execution most careful.

The leaves are divided into two equal compartments, having at the head of each an arcade of three pointed arches, cusped and crocketed. There is a separate subject under each arch, except under the arcade of the top division of the right leaf, which has two subjects under the three arches. The history of the Passion is to be read from the left lowest corner of the left leaf.

1. Judas receiving the money from the chief priests. Judas stands before two of the priests, one of whom, holding a bag, takes from it a purse which he puts into the traitor's left hand. There is, perhaps, no ivory carving in the Museum which exceeds this group in excellence of design or in correctness of expression; the face of the priest giving the money is admirable.

2. The Kiss of Judas, and the cutting off of the ear of Malchus. Treated as in No. 296. '67, except that the soldier seizing upon Our Lord is not in armour.

3. Christ before Pilate. A group of four figures. Our Lord stands before Pilate, who sits, with crossed legs, on the right hand. Behind the Saviour are the heads of two men, who accuse and maltreat Him.

4. Pilate washing his hands. A servant stands before Pilate, pouring water upon his hands from an ewer. The feeling shown in the countenance of Pilate is most true; so also is the expression of the crossed hands, full of regret and despondency.

5. A single figure, the suicide of Judas. The traitor, with his left hand raised and clutching at the rope, hangs from the fork of a tree. He is clothed in a long garment, open in front, exposing his bare legs and "his bowels gushing out."

6. The Beating of Our Lord. This is the buffeting and not the flagellation. The Saviour is seated, and two men, one on either side, raise their hands against Him before the blow. Our Lord crosses His hands in submission on His lap, and His head is covered with a cloth or thick veil, the ends of which are held by the two men, and which scarcely conceals the expression of His face. Examples of this treatment are rare. The execution of it is perfect, and the effect very impressive.

7. The Stripping, before the flagellation. Our Lord, stooping, is stripped of His garments by two men who stand behind Him.

8. The Flagellation; treated as in No. 290. '67.

9. The Carrying of the Cross. A woman attempts to support one arm of the cross, whilst one man drags the Saviour forward by the hair and another raises his hand to strike Him on the face.

10. The Crucifixion. The Virgin stands on the left side, wringing her clasped hands in misery; a man kneels before her looking up to our Lord. On the other side is St. John standing, before him a lad with a pot of hyssop, and another small figure nailing the foot to the cross.

11. This has been cut away; from a mark, still on the ivory, the subject seems to have been the Deposition. The mutilation of a diptych so important and excellent as this is greatly to be regretted. There is some evidence that it was not done wilfully. The other subjects are all cut out of the solid ivory. It may be that the artist in his work injured this last design, and another was executed and stuck on with glue. There are some cross hatchings which would induce us to think this to have been the case.

The background of this diptych has been coloured blue, of which a few traces remain; also some which show that the figures also were originally painted and gilded.

5624. '59.

COFFER. Bone. Italian. 15th century. From the Soulages' Collection. Hexagonal. Height, $12\frac{1}{2}$ inches; diameter, $12\frac{1}{4}$ inches. Bought, 15*l*.

The cover of this casket is brought up from the corners of the hexagon, in a dome shape, to a point; inlaid, like the other mouldings, with marquetry of bone and stained wood. A richly carved border of nude flying figures surrounds it.

The six panels below are filled each with three pieces of bone, and one bone forming the corner. The several corners represent a man armed with a club and spear, and dressed in a short close-fitting tunic. The other portions contain the history of Pyramus and Thisbe, beginning from the time when the two were infants; then as children going to school; then as lovers, and the whispering through the wall; then the appointment at the fountain, and the lion; and lastly the deaths of Pyramus first, afterwards of Thisbe.

6747. '60.

BOX. Bone. Morris-dancers, hunting scenes, &c. French (?). 15th century. Height, $2\frac{3}{4}$ inches; length, $7\frac{1}{4}$ inches; width, $6\frac{1}{4}$ inches. Bought, 5*l*.

This box is similar to No. 4660. '59: the lid gives the same morris-dancers.

On the front are two men; one carrying a staff, the other a bow from which he has just shot off an arrow.

On one side is a huntsman blowing his horn; before him, two dogs chasing a stag. Above is a conventional sun with rays, showing, perhaps, noon-tide.

On the other side are two men and women in a garden. One man with a long stick beats fruit off a tree which one of the ladies catches in her gown spread out before her. Behind, another lady stands playing on a small harp.

On the back are two knights tilting; their mantles flying out behind them as in No. 4660.

The bottom of the box is divided into squares for a chess-board.

6974. '60.

COFFER. Wood, with flat bands of ivory. Oriental.
13th century (?). Height, $3\frac{3}{4}$ inches; length, $8\frac{1}{4}$
inches; width, 7 inches. Bought, 12*l*.

The wooden box is completely covered with flat bands of ivory, each about $2\frac{1}{8}$ inches in width, carved in open work, with grotesque but spirited representations of various animals. Among them are lions, a camel, an ostrich, a sphynx, eagles, and peacocks. They are joined, one with another, by a bold interlacing scroll.

It is evident that the carved bands were originally made for some other purpose, and are but fragments adapted to the box.

6989. '60.

PLAQUE. English (?). 14th century. Height, $5\frac{1}{4}$
inches; width, $\frac{3}{4}$ inch. Bought, 2*l*.

This has been part of a small shrine; and is of such good workmanship, that the loss of the whole shrine is greatly to be regretted. The top of this fragment is broken off.

Originally it was in two (perhaps three) compartments. Below is the Virgin and Child, an unusual position for a subject of such dignity to be placed in, alone; and it is probably a part of a group of the Adoration of the Magi, who were represented on another shutter. Above the Virgin is a pointed arch, cusped.

The upper compartment has St. Joseph sitting in a meditative attitude, as he is often placed as part of a group of the Nativity.

7441. '60.

COMB. Groups of figures in a garden. English.
16th century. Length, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches.
Given by Sir James Hudson, K.C.B.

On one side are two ladies with two gentlemen, meeting, all dressed in the costume of Queen Elizabeth's time. Upon the right are a large house surrounded by a high wall with battlements and a gateway with towers. On the left is a smaller house with palisades and doorway.

On the other side are the same figures, and one of the gentlemen leads a lady by the hand following the other who points to a house decorated with a flag. Behind them is a building representing a church. The subject very possibly is the return home from a wedding.

The side panels are scrolls in open work, in the same style as No. 232. '67. Probably copied from an example brought to England. Half of one of these side panels is unfortunately broken off.

7500. '61.

REST for the hand of a scribe when writing. Italian. 15th century. Length, $13\frac{3}{4}$ inches. Bought, 9s. 3d.

The head is carved with a crowned lion.

7501. '61.

FIGURE. A Lion. Italian. 15th century. Height $1\frac{3}{4}$ inch. Bought, 9s. 3d.

This is the head of a rest, used by scribes when writing; of the same character and style as the preceeding example.

7592. '61.

TRIPTYCH. Scenes chiefly from the Gospels. Italian(?). 14th century. Height of the centre piece, $10\frac{1}{2}$ inches; width, 3 inches; width of each wing, $1\frac{1}{2}$ inch. Bought, 50l.

This very beautiful triptych was formerly in the Gigli-Campana Collection, where it was described as certainly Italian work and "attributed to Andrea Orcagna." The great delicacy and grace of parts of the composition very reasonably induce us to believe that it may be by the hand of an Italian artist; but there is nothing to support the guess, for it is no more, that it is the work of Orcagna.

The centre panel is divided into two compartments, of which the lower occupies two thirds of the whole. In the upper compartment is the Coronation of the Virgin. The Virgin, seated on the same seat with our Lord, turns towards Him with both hands clasped and uplifted. The Divine Son turns in like manner towards His mother and with His left hand places the crown upon her head, whilst He lifts up His right hand, with two fingers extended, in benediction. From above,

an angel, shown only to the waist, is descending with opened arms. The subject is enclosed under a cusped arch, above which rises the pediment of the panel. In the pediment is an incised ornament; three small segments interlacing.

The lower compartment of the centre represents the Blessed Virgin standing with the Infant in her arms, Whom she is regarding with devotion and love. The Child raises His right hand in the attitude of benediction. A veil covers our Lady's head, and she is crowned; her drapery falls in graceful ample folds down to her feet, on which are the pointed shoes commonly shown in French and English work of the same period. On either side of the Blessed Virgin an angel stands, holding a candlestick; these figures reach in height only to the shoulder of the central figure. From above an angel descends, as if in the act of having just placed the crown upon the Virgin's head. The whole design is under a cusped arch, over which is a crocketed pediment with floriated finial; and on either side of it a pinnacle, also floriated. Between the point of the pediment and each pinnacle the same incised ornament of interlacing segments is repeated.

The wings are divided, each into three equal compartments. The top divisions on either side are supplementary, as it were, to the upper subject in the central piece, viz., the Coronation of the Virgin, and contain in each an angel, holding a candlestick and bending in adoration.

The two middle divisions are—on the left, the Annunciation; the Virgin standing, a pot with a lily before her, and an angel, seen only to the shoulder, descending with a scroll in his hands: on the right, the Nativity; the Virgin reclining in a half upright posture on a couch covered with draperies, behind which stands St. Joseph. Above is the cradle, with the head of an ox on one side of it and of an ass on the other.

The two lowest divisions are: on the left, the Adoration of the Kings. The kings only are represented; in the usual attitudes and holding the usual offerings: on the right, the Presentation in the Temple. The Blessed Virgin stands on the left of a low altar, which is covered with a cloth, holding her Infant in her arms, Whom she presents to Simeon, who, aged in appearance, bends reverently and raises his hands in adoration.

These four lower subjects are under cusped arches, supported on brackets.

This triptych has originally been painted with a background diapered with stars, of which the traces evidently remain. It is much discoloured, and the centre piece has been cut very close upon the "bark" of the



TRIPTYCH

Fourteenth Century.

No. 766-63

tooth, curiously showing the grain, somewhat like the grain of pine wood. The moulding of the inside edge at the top of each wing, where it folds against the middle piece, is ornamented with boldly executed crockets.

7606. '61.

TRIPTYCH. Subjects from the Gospels. Italian. 14th century. From the Gigli-Campana Collection. Height, including pedestal and frame, 2 feet $3\frac{1}{2}$ inches; width of centre, $8\frac{3}{4}$ inches; width of each wing, $4\frac{1}{4}$ inches; height of pedestal, 6 inches, composed of pieces of bone fixed close together with cement into a frame of marquetry. Bought, 35/.

This is a large example of the sculpture in bone, common in Italy during the 14th and 15th centuries. Each group or single figure is on a separate piece of bone, rounded in its natural form. The centre is divided into two compartments; one, the lowest, square, with five single figures; the other, rising in height from an inch on each side into the pediment of the frame.

The centre subject, above, is the Crucifixion. The bone in the middle has our Lord hanging upon the cross, with two soldiers at the foot of it, each wearing a pointed helmet and carrying a long pointed shield, standing one on the right the other on the left side. The two adjoining pieces are, on the left, the Blessed Virgin and two women; behind one of them is seen the helmet of another soldier who carries a small banner; on the right, St. John whose head is drooping upon his breast, and behind him three spectators with another soldier and his banner. On the two remaining smaller pieces of bone, occupying the corners of the compartment, are four soldiers similarly armed, one of whom carries a long sword resting on the ground and reaching to his shoulder.

The left wing, at top, has two pieces of bone; the two, the Annunciation. The angel, behind whom are two other angels standing, kneels on one knee before the Virgin who is sitting on a raised seat or throne, below a canopy from which a curtain hangs. Above the angels, in the angle of the half pediment, is a tower of four stages, perhaps to represent the Temple. The two pieces in the right wing, in the corresponding compartment, show the Agony in the garden. Three sleeping

apostles are at the base, and above them on a mount the Saviour kneeling, to Whom an angel descends.

The centre and both wings of the lower rectangular divisions are filled with faints; one figure on each piece of bone. In the middle the Virgin and Child; the faints are St. Christopher, St. Lawrence, St. Stephen, St. John Baptist, St. John the Evangelist, St. Paul, and St. Anthony Abbot with his crutch. Each figure stands upon a plain round pedestal, the figure and pedestal together about 5 inches high. Below every pedestal is another separate bone, carved to represent towers and buildings.

The borders of the frame and upper mouldings of the pedestal are inlaid with small bits of ivory in the style of the Italian caskets and furniture of the same period. The base of the pedestal and the outside mouldings of the pediment are gilded.

7611. '61.

PREDELLA' of an altar piece. Subjects chiefly from the Gospels. Bone. Italian. 14th century. From the Gigli-Campana Collection. Length, 5 feet 10 inches; height, 5¼ inches. Bought, 50*l*.

This very fine example of Italian work of the 14th century in bone is divided into nine compartments by separate pieces, enclosing each an angel or a faint standing under a niche or canopy of three pointed arches, cusped and crocketed. Above every canopy is a small square turret with battlements. Some of these turrets have merely windows with shutters; in others are busts and faces looking out.

The history represented begins at the left hand panel, and the panels are numbered as in their present arrangement.

1. St. Joseph warned in a dream "not to fear to take unto him Mary his wife." An angel descends towards the faint, who sits leaning his head upon his hand. The rest of this compartment is filled with the conclusion of the same subject. St. Joseph is seen taking the Blessed Virgin to their home. She is seated sideways upon the ass, her feet resting upon a board below the saddle and covered with her drapery. St. Joseph walks thoughtfully before her, a staff across his shoulder from which a bag and a water-bottle hang. The figure of the Virgin evidently shows this to be the true meaning of the composition. The subject is very unusual and it would not be easy to refer to another example.

2. Christ teaching in the Temple. Our Lord sits upon a high seat of three stages, surrounded by the doctors; some in listening attitudes, some raising their hands in argument or wonder. St. Joseph and the Virgin approach from the right, the mother of Jesus beckoning to Him.

3. Christ feeding the five thousand in the desert. On the left is the multitude, men and women with infants and children all seated. Behind them and passing them are other people carrying baskets with loaves and a few fish. These seem to be explaining to two of the apostles the small quantity of provisions they have brought. Behind these again our Lord stands, a somewhat taller figure than the rest, and raises His hand in benediction.

4. The Last Supper. The twelve apostles are seated behind the table, St. John lying with his head upon the Saviour's lap. Our Lord lifts His finger speaking of Judas, and the rest raise their hands with gestures of astonishment and denial; some turning also one to another. In front of the table is a small figure seated on a three-legged stool. The end of a girdle which fastens his tunic is seen falling from his waist with a broad fringe.

5. This is an introduced piece, perhaps from some casket. The work is of the same style and period, but coarser; and the pieces of bone being shorter than the rest the proper height has been made out by two narrow pieces of border, wood with marquetry. The subject is our Lord standing in a tomb, and seen only to the waist. His head droops as if He were dead, and His hands fall on each side beyond the tomb. Behind Him is the cross. The Blessed Virgin and St. John stand on each side with heads bent down, as usual in roods. Compare the Pax, No. 247. '67.

6. The Ascension. Our Lord rises in the centre, the eleven apostles gazing upwards at Him, some kneeling, some standing. Two place their hands over their eyes as if to shield them from the radiance.

7. The Annunciation. The Virgin is seated outside a building from which some curtains hang drawn up in folds; she is clothed in a large mantle which also covers her head. An angel, kneeling and vested as in No. 4355. '57, is before her. The two sides are filled with buildings.

8. The subject of this is doubtful. The Virgin sits in the middle with four women in attendance; on the right another enters through a half opened door, as if bringing in a message. Possibly the subject represents the Virgin waiting in patience and sorrow after the Crucifixion before our Lord appeared to her.

9. The Legend of "the most sacred Girdle." The Blessed Virgin

is seated within an almond-shaped aureole, which is supported by flying angels. Below her is St. Thomas, who, kneeling, receives the girdle dropped into his hands. This legend of the girdle was very enthusiastically received and famous in Tuscany in the 14th century.

None of the heads in this Predella has a nimbus. In the first panel the Virgin is represented wearing a wimple under the hood, which covers her head.

The execution and general design of the various compositions in this Predella are of high quality. The action of many of the figures very characteristic, especially in the feeding of the five thousand and in the Ascension. The title of Predella has been kept, but with some doubt. That the various pieces may have been adapted, perhaps, from a large casket or reliquary coffer and so used at some period is very probable; but if originally made for that purpose portions have been lost. The centre, in that case, would probably have been a crucifixion or an entombment.

7650. '61.

FIGURES and Plaques inserted in the "Soltikoff Reliquary." Rhenish Byzantine. 12th century. Bought, 2,142*l*.

This magnificent reliquary is described and its previous history given in a report by Dr. Bock, printed in the Appendix to the 11th Report of the Science and Art Department, 1864, p. 191.

The reliquary is made in the form of a Greek cross with a dome or cupola. Under the dome, in niches, are placed twelve fitting figures intended for the apostles, some of them in walrus ivory. St. Peter is especially distinguished by his keys. They are about $3\frac{1}{2}$ inches in height, and each holds a scroll in his hand on which is part of a legend to be read from one to another.

In the arcade of the transepts below are taller niches filled with standing figures about 5 inches in height, some of which also are in walrus ivory. These, as well as the apostles above, are vested in tunics with togas or cloaks over them.

At the end of each transept is a plaque of ivory, of which one at least is walrus. These are about 5 inches high and $3\frac{1}{4}$ wide.

In the first is the Nativity. The Blessed Virgin sits on a richly decorated throne or chair with a high back, her large pall or cloak

thrown as a veil over her head. She holds the Infant on her lap and St. Joseph stands in front, his outer robe fastened by a morse over the right shoulder.

The second has the three kings riding side by side. They wear tunics, and a short cloak thrown over the shoulder; all are crowned and carrying offerings. Two are represented as aged men, the third young and without a beard. The details of the bridles and trappings of the horses are very carefully executed.

In the third is the Crucifixion. The Saviour is suspended from a broad cross, His arms widely extended, and His feet resting on a small tablet. The Blessed Virgin and St. John stand on either side. Our Lord is clothed from the waist to the knees, the drapery falling from a girdle.

In the fourth is the visit to the Sepulchre. The three women bearing spices approach from the left; an angel sits upon the edge of the tomb, pointing down to it with one hand to show that it is empty. In the other he holds a scroll with the words ECCE LOC'. This group is under a canopy of two arches, above which are six sleeping soldiers. Two have pointed helmets, some spears, one a sword, and two have shields. One of them is armed in a hooded hauberk of chain mail.

7678. '61.

STATUETTE. A lady seated. Italian. 16th century. Height, 6 inches; width of pedestal, $4\frac{3}{4}$ inches. Bought, 35/.

A lady seated upon a low chair holds a metal mirror in her right hand. She is richly dressed in a long robe, painted red and bordered with ermine. Her hair is ornamented with small garnets, and she wears sandals fastened half way up the leg. An oval dish is at her feet.

The figure is mounted upon a flat stand or pedestal of marble, oval-shaped, with metal rim studded with small pebbles and garnets.

The back of the seat is very richly and boldly carved with two scrolls, and a lion looking out from between them as a support.

7660. '62.

BOX. Ivory and marquetry. Various subjects in inlaid panels. French. 15th century. Height, 8 inches; length, 11 inches; width, 8 inches. Bought, 100/.

This very curious box is composed of large panels of marquetry, (small diamonds of ebony and ivory) in which are inserted panels of ivory carved in openwork and inlaid upon pieces of coloured silk. The panels are surrounded by broad borders of ivory, long panels filled with foliated scrolls, also of pierced work and laid on silk.

The two ivories on the lid are circles in which are round arches and trefoils.

In front are two men clothed in skins, one aiming with a bow and arrow, the other carrying a club. Each is under a gothic canopy.

On the sides under similar canopies are St. Catherine, St. James, St. Barbara, and St. Peter.

This box in its original uninjured state must have had a rich and handsome appearance. It is said to have been found hidden in a recess of a wall, a few years ago, on the final demolition of a ruined chateau in France.

7943. '62.

CRUCIFIX. Walrus ivory. Byzantine. 10th century. From the Soltikoff Collection. Height, $7\frac{1}{2}$ inches; width, $5\frac{1}{4}$ inches. Bought, 145*l*.

The figure of our Lord is ivory, fastened to a cross of cedar wood, covered with plates of gold filagree work. The label at the head of the cross and the four medallions with emblems of the evangelists are of cloisonné enamel.

The Saviour is suspended with arms widely spread, and His feet separate resting on a small table. On His head is the crown of thorns, and the hair is carefully divided into numerous plaits which fall behind and over His shoulders. His clothing is fastened with a broad girdle round the waist, and falls below the knees, in the manner of the Crucifixion in the famous reliquary No. 7650.'61, but of an earlier style of treatment.

The arms of the figure of our Lord are separate pieces of ivory.

7952. '62.

THE head of a Pastoral Staff. French. 13th century. From the Soltikoff Collection. Height, $8\frac{1}{4}$ inches; width, $4\frac{7}{8}$ inches. Bought, 265*l*.

A superb piece and in most admirable preservation. The sweep of the volute is small compared with the large size and height of the

stem from which it springs, rather according to the style and feeling of earlier centuries. The design and execution are excellent.

The centre is filled with two subjects : on one side is the Virgin and Child attended by two angels carrying candlesticks, as in No. 297.'67. These angels have large mantles, fastened at the breast with a brooch, over their tunics. The Blessed Virgin is crowned, and she stands treading a dragon under her feet.

On the other side is the Crucifixion, a rood ; our Lord hangs from the cross, clothed from the hips to below the knee, with His mother on one side and St. John upon the other. Above Him are the emblems of the sun and moon.

The volute is supported by an angel kneeling with one knee on a large floriated corbel or bracket, and with uplifted arms. He wears a tunic girded round the waist. The outside of the volute is enriched with a deep moulding filled with roses, is crocketed, and has three floriated ornaments boldly breaking the outline.

This fine pastoral staff has been richly gilded and coloured ; enough remains to give the whole a magnificent effect. The stand on which it is mounted is modern.

7953. '62.

HORN or Oliphant, carved with animals and birds. Byzantine School, Northern Europe. 11th century. From the Soltikoff Collection. Length, 25 inches ; diameter, 5½ inches. Bought, 1937.

This magnificent example is covered with interlacing circles, sharply cut, enclosing figures of various animals and birds in high relief. Many of these are fabulous or grotesque ; but among them are an elephant compared, a stag, hares, and eagles. About thirty are included over the body of the horn. A broad border ornaments each end, filled with similar interlacing circles and animals.

The tusk has been hollowed throughout down to a slight thickness, scarcely more than sufficient to enable the workman to carve the design without piercing the ivory. In its present state, together with some light metal mountings at each extremity, it weighs six pounds and a quarter.

7954. '62.

HORN or Oliphant. Hunting subjects. German. 15th century. From the Soltikoff Collection. Length, 26 inches; diameter, 5 inches. Bought, 265*l*.

This very beautiful horn is ornamented with a crowded series of hunting subjects, separated by narrow lines or borders which run longitudinally from one end to the other. They are excellently well designed and carved in low relief. There are three rows or divisions on each side, the sides being slightly flattened, besides two rows, one on the inner the other on the outside curve. These two last divisions are filled with foliage.

On one band, the subjects begin (from the broad end) with a figure of St. Christopher carrying our Lord across the river, and lighted on his way by the hermit, holding a lantern in his hand. This is the hermit who, as the mediæval books say, "preched to hym of Jesu Chryft, and "enformed hym in the fayth dilygently," and who had before told him that "bycause he was noble and hye of stature and stronge in his "membres he should be resydent by the ryuer, and bere over all them "that should passe there." Next to this we have seven men armed with long spears and low helmets attacking a dragon, who issues from his den against them, vomiting forth flames. To this succeed two other combats of men singly with beasts, and then we find, running upwards to the narrow end, men returning through the wood from hunting and a lady with one of the hunters.

Taking the next band or division, the broad end begins with a man led through rocks and trees by two ladies; some slight depressions follow in the ivory, out of which peer the heads of men and women, two pairs of them kissing one another. Then come a goat and sheep with their shepherd; the narrowest part at the end again filled, as in the first, with foliage.

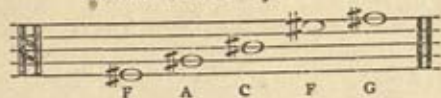
In another division we find animals only, fighting or devouring: a wolf killing a sheep; a fox eating a bird; an eagle tearing a swan; and ornamenting one of the loops by which the horn was slung round the body of the huntsman is some fabulous beast, a dragon with wings fighting with a lion.

The present tone of this horn is extremely good, and said to be similar to that of the modern French horn. A musical authority informs me that F \sharp , A \sharp , C \sharp , and F \sharp are the easiest notes to obtain,

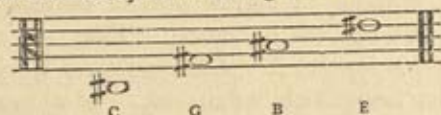
and are what are considered to be the natural notes. The next easiest and definite are B and E \sharp . The others, to complete the scale, are uncertain.

The compass of the horn may be written thus:—

Natural Notes easily obtained.



Notes obtained by a little management of the breath.



8035. '62.

HORN or Oliphant. Plain surface, with two raised bands. German. 12th century. Length, 21 inches; diameter, $4\frac{1}{2}$ inches. Bought, 35/.

The form of this horn is short and clumsy. The round of the tusk has been flattened into eight bands, running the whole length and giving it an octagonal appearance.

Five inches from the smaller end is a band, about an inch and three quarters in width, in which the eight sides are separated by a narrow border; the divisions are filled with six grotesque beasts and two men. One man is dressed in a tunic and carries a flower. The other who is placed on the inside curve of the tusk wears a tunic also, or long coat with sleeves, and has a cup in his right hand.

In the hollow of this same curve, in the middle, is a man on horseback, blowing a horn of the same short thick shape as this present example.

Another band, a trifle wider and similarly divided, is round the broad extremity two inches from the end. The inside compartment has a Greek cross within a circle, and fruit ornaments between the limbs. The other divisions have a stag; a man on horseback carrying a hawk on his fist; a traveller with walking staff; each of them repeated; and in the eighth, two nondescript quadrupeds standing on their hind legs.

A narrow border with two interlacing scrolls surrounds the extremity of the broad end; and between this and the wider band are incised ornaments, in the fashion of small rosettes.

8394. '63.

HORN. Buckhorn. Sicilian (?). 12th century (?).
Length, $8\frac{1}{2}$ inches; width, $3\frac{1}{4}$ inches. Bought, 1*l.* 4*s.* 2*d.*

The original use or purpose of this piece is doubtful; some have suggested that it was made to be a receptacle for money. It is hollow, with three openings.

The outside is ornamented with incised representations of animals, very rudely designed, and with interlacing scrolls or circles enclosing foliage. Each end or opening is surrounded with a border, similarly ornamented. There are also several repetitions of the common "bone pattern" found on objects of bone in almost every century, from the earliest Assyrian times; small circles with dots in the centres.

8461. 63.

BOOK Covers. Bone. German (?). 10th century.
Length, $8\frac{3}{8}$ inches; width, $5\frac{1}{8}$ inches. Bought, 1*5l.*

These two large plaques are now inserted in the binding of a Latin bible (folio, Paris, Guillard et Desboys, 1552); they are both carved in open work.

One is divided by a St. Andrew's cross, in the centre of which is a lion; and having in each of the four corners a smaller animal. The panels between the limbs of the cross are filled with a foliated ornament. The other side is completely filled with similar foliation boldly designed and interlacing.

8987. '63.

CHESS Piece. Walrus ivory. A castle. English (?).
13th century. Oval shape. Height, $3\frac{7}{8}$ inches;
width, $2\frac{1}{2}$ inches. Bought, 8*l.* 16*s.*

The sides are filled with figures on the top of the battlements of the castle. On one side is a combat: in the centre a man armed with shield, helmet, and chain mail lifts his right arm with a sword, having just struck down a man who falls away from him on the left. On the other side is a king standing with an armed knight on each side. The

base of the castle is ornamented with an interlacing scroll, lightly incised, and with small bosses carved as heads or floriated ornaments.

This interesting piece is unhappily much mutilated.

9039. '63.

HILT of a hunting sword. German. 16th century.
Length, $4\frac{1}{2}$ inches. Bought, 5*l*.

Well carved and with much spirit with involved groups of animals. At the top are a lion and wild boar; below them dogs, a stag, rabbits, and another boar.

99. '64.

TRIPTYCH. Spanish. 18th century. Height, $5\frac{7}{8}$ inches; width of centre, $3\frac{1}{2}$ inches; of each wing, $1\frac{3}{4}$ inch. Bought, 2*l*.

In the centre is the Assumption: the Virgin is ascending, her feet resting on the crescent moon, with clouds below. The Saviour, holding a globe with a cross in His left hand, stoops down from above to receive her. On either side are emblems of her spiritual titles, with scrolls and legends.

The wings are divided into two equal compartments, in each is a male saint standing.

This triptych is a good example of modern Spanish work.

304. '64.

STATUETTE. St. Sebastian. Italian. 16th century.
Height, $2\frac{5}{8}$ inches. Bought, 1*l*. 10*s*.

This very pretty statuette represents the saint tied to a tree, almost nude; his right hand falls suspended from a branch which passes under the arm pit; his head droops, as if at the moment of death, upon the left shoulder.

321. '64.

CASKET. Spanish. 14th century. Height, 3 inches; length, 6 inches; width, $4\frac{1}{4}$ inches. Bought, 1*l.* 1*s.*

A plain box with gilt metal clasps, handle, hinges, and lock. The lock is finely incised with an interlacing Saracenic ornament in a circle.

Inside the casket is written the following memorandum, by Mr. J. C. Robinson, at that time Art Superintendent of the collections in the Museum:—

“Bought this ancient Moreisco box at Granada, Dec. 1863. It is doubtless a work of the Granadan-Arab epoch, of (as I believe) the end of the 14th or beginning of the 15th century.”

1162. '64.

BOX. Cyindric, plain, with metal mounts. German. 14th century. Height, $3\frac{1}{2}$ inches; diameter, $4\frac{1}{2}$ inches. Bought, 4*l.* 12*s.* 6*d.*

This has perhaps been used for holding unconsecrated wafers.

71. '65.

POWDER Flask. Flattened oval form. French 16th century. Height, $4\frac{1}{2}$ inches; width, $5\frac{1}{8}$ inches. Bought, 40*l.*

The two sides are carved in low relief with classical subjects, enclosed in wreaths of roses and fruits with the heads of lions, and masks. A large comic mask is at the head of each subject.

On one side is a seated Bellona, with shield and spear, crowned by Victory. On the other Mars and Venus with a Cupid standing by.

The handles or rather the small openings at the sides by which the flask might be suspended are formed of scrolls held up by satyrs, and boys at the top. The whole is of good design and workmanship.

72. '65.

POWDER Flask. Shells, with Cupids. Flemish. 16th century. Height, $2\frac{1}{2}$ inches. Bought, 10*l.* 8*s.*

The two shells form the body of the small flask, and two Cupids or naked boys throw themselves across it holding by each others feet.

73. '65.

HORN. Cupids and dogs. French. 16th century. From the Pourtales Collection. Length, $13\frac{1}{4}$ inches. Bought, 42*l.*

On one side are a number of Cupids, some with dogs; some hawking; some hunting rabbits. All admirably designed and carved in low relief.

On the other side are six stops for modulation.

210. '65.

MIRROR Case. Love scenes. French. 14th century. Diameter, $5\frac{1}{8}$ inches. Bought, 75*l.*

This very beautiful mirror case is divided into two compartments.

Above, under a canopy of three arches, the middle arch twice the size of that on each side, are three subjects. On the left, wearing a long loose robe with a hood is a man about to kiss a lady, whose face he turns towards himself, putting his hand under her chin. In the centre a king sitting cross-legged upon a low chair holds on his left hand a hawk, and with the other seems hesitating to strike with an arrow a man who kneels at his feet. On the other side of the king is a lady supplicating with both hands, and also kneeling. The right canopy is filled with two ladies, perhaps attendants on the lady kneeling before the king.

Below are three pairs, gentlemen and ladies, under an arcade of six arches, with cusps and richly crocketed. They are in a garden with flowering shrubs, probably roses, and two are presenting gifts, one a flower, another a small dog.

The inside border of the circle is decorated with a number of small roses, and outside are four crawling dragons as in No. 217.

211. '65.

DIPTYCH, or pair of folding devotional Tablets. Subjects from the Passion. French. Early 14th century. Formerly in the treasury of the Cathedral of Soissons. Height, $12\frac{3}{4}$ inches; width of each leaf, $4\frac{1}{2}$ inches. Bought, 3087.

No example in the collection surpasses this splendid diptych in richness of architectural decoration, in beauty of design, or in excellence of workmanship.

The leaves are divided, each into three nearly equal compartments, and the subjects, which are the history of the Passion, are to be read across both leaves beginning from the lowest division on the left. One half of each compartment is occupied by a very rich and elaborate canopy of three pointed arches springing from corbels, with open cusps pierced through the solid substance of the ivory, giving to the design a peculiarly light and elegant effect. Tall pediments rise above the arches, crocketed, but without finials. The spaces in the pediments have rose or wheel ornaments. Between each pediment is a square turret with battlements, and the hollow of the moulding which divides one compartment from another has emblematical vine leaves carved on it in good relief. Under each arch of the canopy is a separate subject.

1. The treachery of Judas. The apostate receives the purse of money in his left hand, and points across his breast with his right; the priest giving him the money is the only other figure in the group.

2. The kiss of Judas. Our Lord is seized by two men, not armed but clothed in garments girded round the waist, whilst Judas from behind reaches forward and kisses the Saviour upon the right cheek. The man holding our Lord's right hand has a bare head.

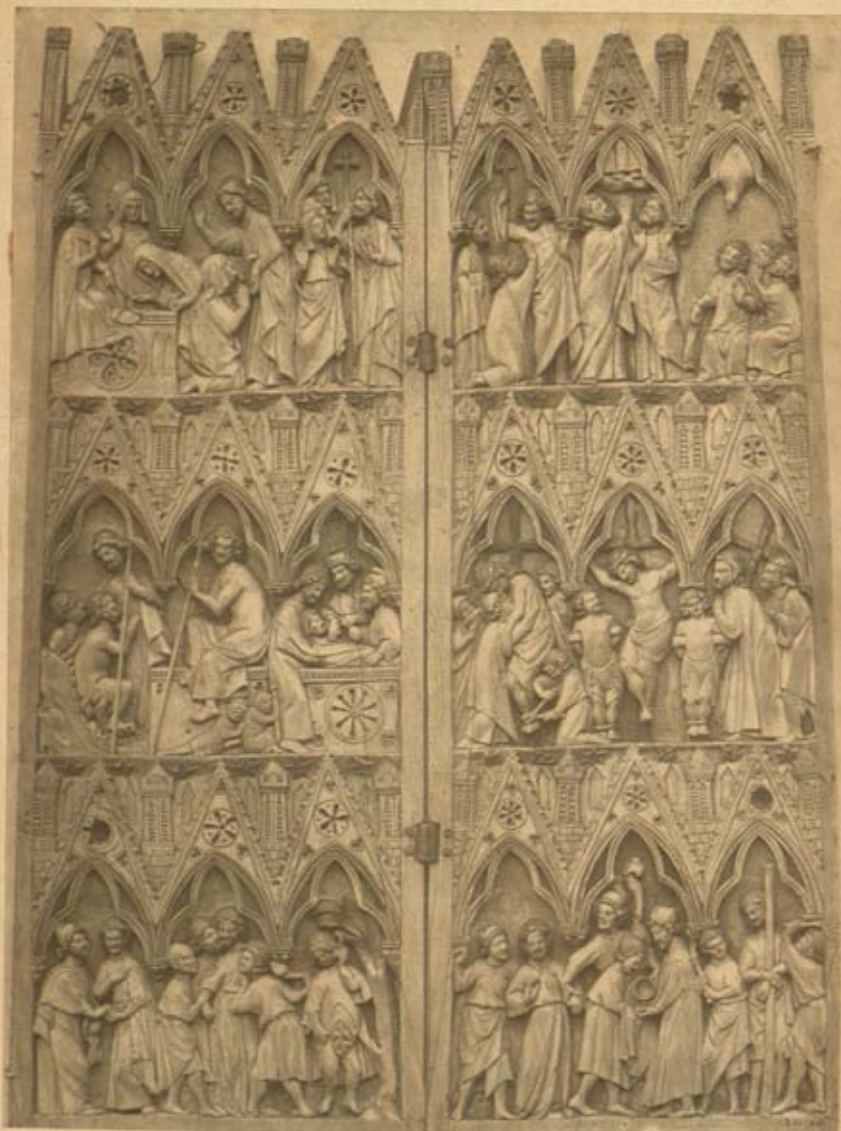
3. Judas hanging from a tree; as in 5623. '69.

4. Jesus is led away to the high priest. Our Lord walks in the centre, His left arm clasped by a man carrying a kind of staff or club; He is pushed forward by another, who raises his hand as if about to strike.

5. Pilate washing his hands; as in 5623. '69.

6. The Flagellation; as in 290. '67.

7. (Reading from right to left, from the right corner of the second division.) The Carrying of the cross. Two figures only. Our Lord precedes carrying the cross resting on His right shoulder; a man follows with the hammer in his left hand.



DIPTYCH

End of Thirteenth, or, early Fourteenth Century.

No. 211-65

8. The Crucifixion. Our Lord in the centre; on either side a thief. The thief upon His right hand turns his head upwards, as if in the first flush of his faith. Both thieves are suspended by their arms over and behind the cross beams, and their legs are tied at the ankles; the feet not nailed. They are clothed in short garments from the waist to the knees.

9. The taking down from the Cross. St. John, and not St. Joseph of Arimathea, is receiving our Lord's body in his arms; the Blessed Virgin stands behind and lifts the left hand of the Saviour to her lips. The expression of death in this hand is admirably given. Below, on the right, a man kneels and removes the nail from the feet with pincers.

10. The Entombment. Four figures. Two men lower the body of the Saviour into the tomb; another, St. Joseph, with a cap on his head, holds a flask in his left hand and anoints the breast of our Lord with the right.

11. Our Lord, holding in His left hand the crozier or tall staff with a cross, sits upon the side of the open tomb; He is clothed in a robe which fastened round the throat reaches to the ankles, leaving his feet bare. By the side of the tomb are two small figures of sleeping soldiers, in chain armour, one of whom holds a sword upright with his right hand.

12. The descent into Hades; commonly called "The Harrowing of Hell." Our Lord carrying the crozier receives two figures, male and female, intended to represent probably Adam and Eve, from the open jaws of a huge dragon whose head only is shown. Flames issue from the mouth of the dragon.

13. (Reading from left to right, from the left corner of the top division.) The women at the open sepulchre. One of the women, carrying a vase of ointment or spices, stoops and looks into the tomb. Two women stand behind and one lifts her hand in amazement. An angel sits upon the left, his head raised towards heaven, and points with the forefinger of one hand down towards the empty tomb.

14. Our Lord's appearance to His mother. The Blessed Virgin kneels at the feet of her Son, Who bends over her in a tender attitude, as if about to lift and to embrace her.

15. Our Lord appears to the three women. He carries the crozier in His right hand and with the left makes a gesture as if forbidding either of them to touch Him. The women are all standing before Him.

16. The incredulity of St. Thomas. The doubting apostle kneels before the Saviour, Who, holding the crozier, lifts up His right arm so

as to show the wound in His side; and allows St. Thomas to touch it with his finger. Behind St. Thomas stands another apostle with a book.

17. The Ascension. Two of the apostles stand in attitudes of wonder and adoration, gazing up into the sky. The lower part of the robe of our Lord and His feet are shown, passing away on clouds up to heaven.

18. The descent of the Holy Ghost. Three only of the apostles are seen; seated and looking upwards to the descending Dove. One of them holds a scroll in his right hand.

The ground of each panel of this superb diptych has been coloured blue; and the hair and beards of the figures are gilded. Gilding also remains on some of the mouldings of the arcades. There are no other traces of colour, except of green upon the tree from which Judas hangs and on the crosses.

212. '65.

PLAQUE. One leaf of a Roman diptych. A female figure, with attendant, before an altar. Roman. 3rd century. Height, $11\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches. Bought, 420*l*.

This is one leaf of the very celebrated diptych engraved and described by Gori, tom. 1, p. 203, and known as the *Diptychon Melertense*. The diptych was formerly attached to a reliquary at Moutiers in France and the other leaf still exists, preserved at Paris in the Museum of the Hôtel de Cluny.

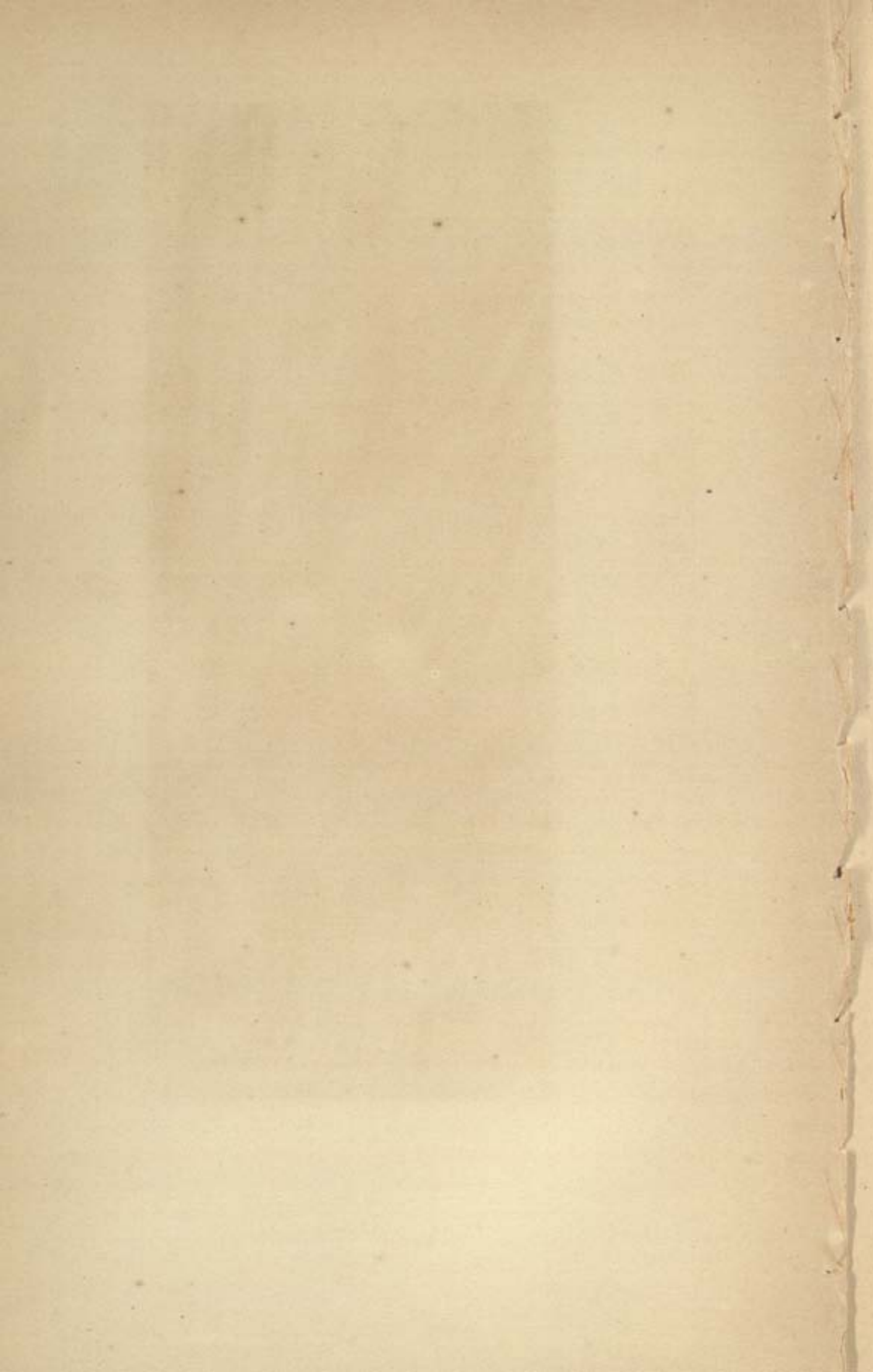
A female, a priestess, clothed from the shoulders to the feet in a long tunic over which is thrown a pall or cloak, falling behind her over the left shoulder, stands before an altar on which a fire is lighted. She holds in her left hand an open *acerra* or small box from which she takes a grain, perhaps, of incense with the finger and thumb of the other hand, in the act of dropping it on the flame. On the wrist of either arm is a bracelet. Her hair is bound with a fillet of ivy or small vine leaves and gathered into a knot behind the head. On the feet are sandals. The whole figure is extremely graceful and dignified; the expression of the face earnest and devotional; the form of the figure rightly expressed beneath the drapery, and the hands and feet well and carefully carved. Part of the forefinger of the left hand has been unhappily broken off, seemingly in very modern days, and it was probably uninjured at the time when the engraving was made for Gori's book, about 120 years ago.

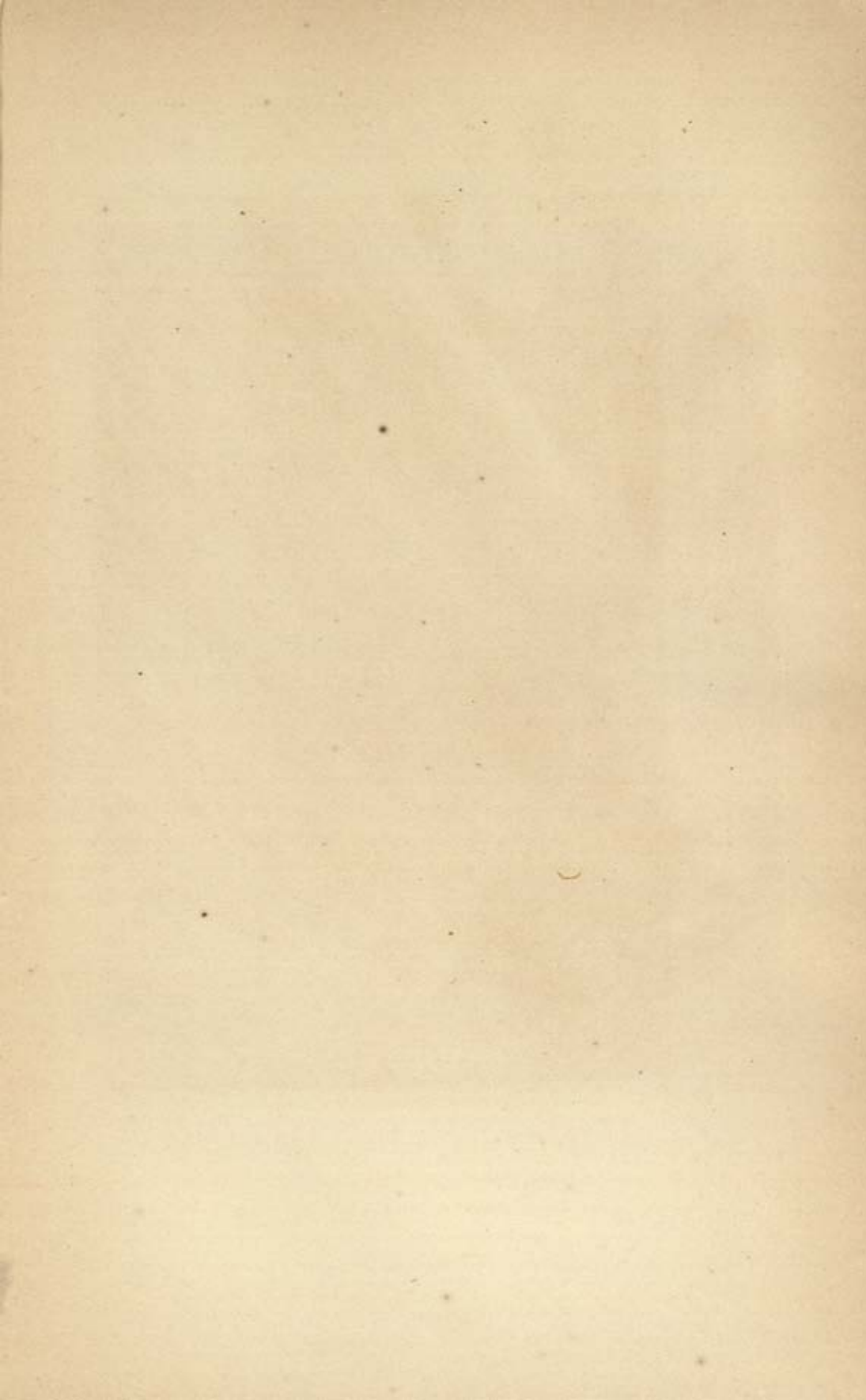


LEAF OF A ROMAN DIPTYCH.

Third Century.

No. 212. '65.







PANEL, PROBABLY OF A CASKET.

Fourteenth Century.

No. 113-65.

Behind the altar is a young female attendant, a child, holding a bowl in one hand and in the other a *cantharus* or two-handled vase, both of which she presents to the priestess, looking up to her. The girl is clothed in a single light garment, girdled and evidently open at the sides down to the waist; it falls below the shoulder, which is thus left bare as well as the arm.

The altar is of the usual classic form, having under the top slab a wide scroll with volutes; the sides are ornamented with a bold wreath and fillets. The upper portion of the altar resembles a capital of the Ionic order and of an archaic type. The subject is within a rich border of floriated ornaments interlacing.

Behind the attendant is an oak tree, having several branches; the leaves and acorns very delicately executed. It spreads over the head of the priestess. Above the tree on a tablet occupying the width of the panel is incised in uncial letters, the title, SYMMACHORVM.

213. '65.

PANEL or Plaque. Our Lord and two apostles under canopies. French. 14th century. Height, $5\frac{3}{4}$ inches; width, $4\frac{1}{2}$ inches. Bought, 1687.

A very fine and beautiful example of the rare pierced or open work; in good preservation.

In the centre is our Lord standing, holding a small cross in His right hand; and a globe, on which is incised a cross, in the left. On the one side is the apostle St. Peter with the key in his left hand, which is bare; a book in the right hand over which are the folds of his cloak. On the other side is St. Paul, both hands are under the cloak; in one is a book, the other rests upon a sword. The two apostles turn towards the Saviour, and all the three figures are vested in long garments covered with large mantles or cloaks, crossed over the body in front. The draperies are admirably and most carefully carved; the heads are expressive, and that of our Lord full of dignity.

Each figure is placed on a low pedestal of pierced work with quatrefoils in a niche, over which is a rich canopy of three small arches with cusps. Above the arches rise pediments with a rose and quatrefoil in each. The panels behind the pediments are filled with narrow pointed arches, and between them a slender pinnacle with buttresses. The back of every niche is filled with tall pointed decorated windows. The whole of this architectural decoration is executed in the most

delicate and beautiful open work, so carefully carried out in every detail that the pattern even of the groined roofs under each canopy, over the heads of the three figures, is clearly seen.

Above these niches are three corresponding small square compartments.

In the left, is the Annunciation. The angel kneels before the Virgin, holding a scroll which floats away between the two. The Blessed Virgin stands, holding a book; she is robed in a large cloak over her lower vestment, and with long hair. In front of her is a vase with flowering lily.

In the middle is the Adoration of the Kings. The Virgin sits to the left with limbs extended, an unusual posture; and holds upon her lap the Infant, Who bends forward to receive the gift from the first king, kneeling before Him. Behind the Virgin is St. Joseph, who is seldom introduced into the subject of the Adoration; and behind the king are the two others, standing and waiting to offer. By the side of the Virgin is the empty cradle.

In the right compartment is the Presentation. The Virgin supports our Lord, Who stands upon the altar, turned towards His mother as if returned to her by Simeon. An attendant with the offerings stands behind the Virgin.

The three niches and the three compartments are separated by uprights divided into four stages, in each of which is a small figure of a saint; except that at the top there are two angels, blowing trumpets.

The excellence of the workmanship of this panel can hardly be surpassed.

214. '65.

THE head of a Pastoral Staff. French. 14th century.
Height, $6\frac{3}{4}$ inches; width, $3\frac{3}{4}$ inches. Bought, 1687.

The volute is filled with a double subject.

On one side the Virgin and Child, as in No. 297. '67, except that the angels have large cloaks or palls thrown over their tunics; and the Blessed Virgin is not crowned. On the other side the Crucifixion: a rood; our Lord with His mother and St. John on either side.

The crook is ornamented on the outside with a very rich branch of a vine, with large leaves cut in high relief all round. There are a few small bunches of fruit.



HEAD OF A PASTORAL STAFF

Fourteenth Century.

No. 214-65.



The volute is supported from below by an angel, designed with great spirit and well executed. He is clothed in a long tunic under which are seen the feet, bare.

The whole is carved from one piece of ivory: the two subjects in the volute in open work.

215. '65.

H E A D of a Tau. Walrus ivory. Northern Europe. 11th century. Length, 5 inches; width, $1\frac{7}{8}$ inch. Bought, 77*l*.

This very beautiful and important piece has lost the two ends. Probably they represented the heads of animals and were not carved out of the same piece, in order to put relics underneath. There are hollows in the ends of the tau as if intended for that purpose.

The two sides are divided into diamond shape compartments in each of which is carved, in high relief, a sign of the Zodiac. The bands which separate these compartments are richly ornamented with small beads; and a large circle or hollow at the intersections probably, in old times, contained gems. The smaller divisions, where the half diamonds complete the ornaments of the tau, are filled with various small animals: some with hares and birds; some with grotesque beasts.

The under side has two compartments. In one is, as it seems, an abbot tonsured, vested in an alb and short chasuble, holding a book in his left hand and in his right a plain pastoral staff, with the crook turned towards himself. He stands under a canopy of three small round arches, supported on columns with early Norman capitals.

In the other is a priest vested in like manner and standing under a like canopy. He holds a tau in his left hand, a long staff with the short cross piece at the top; and with his right hand he gives benediction. He is also tonsured. There is an ornament upon the front of his chasuble which, if the priest were mitred, might be taken to represent an archbishop's pall; but more probably, in this case, it is an orphrey of the chasuble.

216. '65.

C A S K E T. Byzantine. 11th century (?). From the treasury of the Cathedral of Veroli, near Rome. Height, $4\frac{1}{2}$ inches; length, $15\frac{3}{4}$ inches; width, 6 inches. Bought, 420*l*.

A wooden casket entirely overlaid with thin plaques of ivory,

richly carved with classical subjects. On the top is one long panel, $11\frac{1}{2}$ inches by $2\frac{1}{4}$ inches, filled with figures cut in high relief, seemingly representing three distinct subjects: Europa on the bull; Orpheus with his lyre; Centaurs with flute and pipe and men dancing. There are three rich borders, 2 inches in width. The inside border is narrow, with small pierced ornament; the middle, an inch wide, circles touching each other, filled alternately with rosettes and profile heads in low relief; the outside border has scrolls, with foliated terminations.

The sides are filled with similar panels enclosed in one border of circles with rosettes only. The subjects are extremely doubtful. In one are boys, Amorini, with stag and lions; with a bull and horse in another. Bacchus lying on a chariot is drawn by leopards in a third; in the remaining panels are Pegasus, and Esculapius, and a number of other figures mixed up with them; men, women, boys in grotesque play, and sea monsters.

Probably no finer example than this exists of its peculiar style; supposed to be a revival, or rather an imitation, in the middle ages of the earlier antique work and design. Many parts of this casket are executed with great freedom and spirit.

217. '65.

BOX. Cylindrical, with rounded cover. Moorish. 10th century. Height, 3 inches; diameter, 4 inches. Bought, 112/.

This beautiful box is carved throughout, except the bottom of it, with interlacing narrow bands forming quatrefoils, in which, on the cover, are four eagles. These have spread wings and stand erect; well designed and most delicately executed. A small knob serves to lift the lid.

Round the side, each quatrefoil is filled with a star having a leaf ornament. The same decoration is repeated in the spaces between the larger quatrefoils on the cover.

The whole is carved in pierced work, except a band which forms the upper upright portion of the box, round the side of the lid. This band has an Arabic inscription; it is slightly mutilated and has been translated, "A favour of God to the servant of God, Al Hakem al Mostanser Billah, commander of the faithful." He was a Caliph who reigned at Cordova A.D. 961-976.



BOX, MOORISH WORK.

Tenth Century.

No. 217-65



ST. SEBASTIAN.

Fifteenth Century.

No. 219. '65.

This box has at some time been subjected to great heat, or perhaps fire. The ivory has become fragile and should be very carefully handled. It has now an appearance something like the very ancient ivories found at Nineveh.

218. '65.

THE head of a Pastoral Staff. German(?). 12th century. Height, $4\frac{3}{4}$ inches. Bought, 140*l*.

The outside of the volute of this very remarkable staff is carved in high relief, with many small figures.

Below, on one side is the message from heaven to the shepherds. Three of them are seen with their sheep, and at the first bend of the crook the angel is represented flying downwards, with the star close by. Under the angel is the word, incised, "Angelus." On the other side is the Nativity: the Blessed Virgin, sculptured only to the waist as if issuing from the staff, draws aside curtains and contemplates the Infant in His cradle. Her robe is open at the throat, with an ornamental border. Her long hair is braided on either side.

Above the Nativity, the Virgin is seated suckling the Child. St. Joseph, close by, reaches out his hands to Him.

At the top lie three women, sleeping: perhaps after watching at the foot of the cross. A figure, half clothed, lies along the returning slope of the crook, as if to represent the body of our Lord being removed and about to be received by a man, who lifts up his arms towards it from below. A woman also on the other side lies along the curve, extending her arms as if to assist. I can offer no better conjecture of what all these figures mean: it is certain that the three sleeping are women.

The extremity of the volute is formed of a scroll, supporting the Infant Christ in swaddling clothes. Under this lies the Virgin asleep, with her arms crossed; and above her is suspended a small lamp.

On the other side is an angel. A small animal in the centre has been broken off.

219. '65.

PLAQUE. St. Sebastian. North Italian. 15th century. Height, $9\frac{5}{8}$ inches; extreme width, $4\frac{3}{4}$ inches. Bought, 84*l*.

This may perhaps as rightly be called a small figure in low relief: and is placed on a background of wood. The design and execution are admirable. The saint is represented unclothed except by a small piece of drapery over the loins, crossed and the end falling between the legs half way to the knees. His head leans as it were exhausted away from the tree to which his hands are fastened behind him with a rope; and the same effect of weakness is given by the comparative lightness of the legs. The beard is lightly indicated; his hair long, falling in three rows of curls behind over his shoulders. He stands upon the side of a low mound or hill, with a tree sculptured in the distance to the right.

The subject is in a frame of the same period, with a marquetry border; of the style common in North Italy in the 15th century.

220. 220a. 220b. 220c. '65.

PLAQUES, four. The Evangelists. Carolingian. 11th century. Height of each, $3\frac{5}{8}$ inches; width, $2\frac{1}{4}$ inches. Bought, 70/.

These plaques have probably been the corners of an evangelistarium. One evangelist is on each, seated at a writing stand with a book. Above is the particular emblem, in clouds. The evangelists sit on large thrones or chairs, supported on both sides by towers with pinnacles. Their feet rest upon a floriated ornament, forming a kind of border. The sides have no borders.

247. '65.

CASKET. Bone. Byzantine. 11th century. Height, $9\frac{3}{4}$ inches; length, $10\frac{1}{2}$ inches; width, 7 inches. Given by Robert Goff, Esq.

The cover of this casket is composed of four pieces of bone, carved in low relief with figures of armed warriors, some standing, some fighting. Portions seem to represent scenes from a legend or romance.

The top piece of the lid is a single plaque of ivory, with similar subjects carved in high relief; warriors fighting, some on horseback. This is of an earlier date than the other pieces which surround the casket and the figures are in classic costume. It seems to represent a

battle with some barbarians; one of whom, wearing the *bracca*, sits wounded on the ground.

The sides are made of single small panels, each with the figure of an armed man. The panels are surrounded by wide borders, with stars or rosettes in circles, like the Veroli casket, No. 216. '65.

2161. '55.

POWDER Flask. Circular. German. 16th century.
diameter, $3\frac{3}{4}$ inches. Bought, 10*l*.

One side is left plain; on the other is a wide border enclosing a small medallion, in which are two rabbits. Round the border is a hunting party. Three men on horseback with one lady, preceded by a man who drags forward by a long thong a couple of very unwilling hounds, curriish-looking brutes, leashed together. The background is coloured blue; and the figures, horses, dogs, and trees are all painted. The chief person of the party and the lady are richly dressed in the costume of the time.

10. '66.

CASKET, with sloping lid. Spanish-Moreisco. 12th century (?). Height, $8\frac{1}{2}$ inches; length, $10\frac{1}{2}$ inches; width, $6\frac{3}{4}$ inches. Bought, 126*l*. 6*s*. 3*d*.

This fine casket is richly carved in deep relief with foliage and animals in scrolls interlacing one another, and forming larger and smaller circles. The top and each side is a single plaque of ivory; the sloping lid at the front and back has two panels.

On the top are two animals, like does; a large bird stands on the back of each, attacking it with his beak. The sloping sides have, in the large circles, men on horseback, and animals fighting. The intermediate spaces are completely filled with foliage and smaller beasts. Similar subjects are repeated in the circles on the panels forming the lower sides of the casket, and, among them, are two groups of men and women sitting; one blowing a horn, another playing on a guitar, another holding a cup in one hand and a flower in the other.

There is great similarity in parts of this casket, especially in the foliage, to the two pieces of a casket, Nos. 4075. '57 and 1057. '55.

The mounting is more modern; silver, of the early part of the 17th century.

11. '66.

BOX, with floped lid. Southern Spanish. 14th century.
Height, 3 inches; length, $3\frac{5}{8}$ inches; width, $2\frac{1}{2}$ inches.
Bought, 1*l.* 18*s.* 9*d.*

This small coffer has been much injured and two lost panels of the lid have been supplied with wood. The top and sides are ornamented with gilt geometric rosettes of Saracenic design. On the front is an inscription in Arabic, much defaced; and another on the bottom of the box.

128. '66.

PLAQUE. Subjects from the Gospel. Russo-Greek.
16th century (?). Height, $1\frac{7}{8}$ inch; width, $1\frac{1}{2}$ inch.
Bought, 2*l.*

A little devotional tablet, mounted in a silver frame with filagree border. It is greatly discoloured. The subjects in four small compartments appear to be: 1. The Annunciation; 2. The Baptism of our Lord; 3. The Entombment; 4. The visit of the women to the Sepulchre. Traces remain of an inscription over each division.

136. '66.

PYX or Ciborium (?). Byzantine. 11th century. Height, $5\frac{1}{2}$ inches; diameter, $3\frac{3}{8}$ inches. Bought, 25*l.*

The name by which this piece has long been styled is retained, but there is no evidence whatever, or any particular character about it, which would prove it to have been made for a religious use.

It is carved in low relief with a double scroll, richly foliated and having birds enclosed in three of the terminating circles. These scrolls spring from a vase carved above the border which surrounds the foot or base.

The original cover is lost; its place is supplied by a wooden round cover, of about the 14th century, which is cleverly painted with bold floriated ornaments, corresponding to some extent with the earlier designs upon the cup.

BOX, with gold leaf, 14th century.
 By the artist, 14th century, 14th century.
 Height 14 in.

The box is made of wood and has two gold panels of the
 14th century. The top and sides are ornamented
 with the golden, 14th century, 14th century. The box is 14
 inches in height, 14 inches in width, and 14 inches in
 depth.

PLATE, 14th century, 14th century, 14th century.
 Height 14 in.

A plate of wood, 14th century, 14th century, 14th century.
 The plate is 14 inches in height, 14 inches in width, and
 14 inches in depth. The plate is 14 inches in height, 14
 inches in width, and 14 inches in depth. The plate is 14
 inches in height, 14 inches in width, and 14 inches in
 depth.

BOX, 14th century, 14th century, 14th century.
 Height 14 in.

The box is made of wood and has two gold panels of the
 14th century. The top and sides are ornamented
 with the golden, 14th century, 14th century. The box is 14
 inches in height, 14 inches in width, and 14 inches in
 depth.

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 with the golden, 14th century, 14th century. The box is 14
 inches in height, 14 inches in width, and 14 inches in
 depth.



BOOK COVER.

Ninth Century.

No. 135-66.

138. '66.

BOOK Cover. Five panels with scriptural subjects. Carlovingian. 9th century. Height, exclusive of frame, 15 inches; width, 10½ inches. Bought, 588*l*.

This magnificent book cover is complete and uninjured, and probably is not to be surpassed by any other example of the same style and period now existing. It is almost identical in size, style, and arrangement with a cover preserved in the Museum of the Vatican, described in Gori, *Theaurus Diptychorum*, tom. 3, p. 25. The Vatican ivory still forms the cover of the manuscript on which it was originally placed; a volume containing the Gospels of St. Luke and St. John. The suggestion has been made, and it is not improbable, that the present book cover belonged to the manuscript of the two Gospels of St. Matthew and St. Mark. On the other hand, great as the similarity is between the two,—taking the engraving in Gori to be a fair representation,—there is still sufficient difference in the shape of the side panels, in the decorations of the architecture, and in the general style of the draperies, which would induce us to hesitate before we accept such a suggestion as conclusive. In fact, the book cover now before us seems to be, although of the same school, yet of somewhat a later period. In which case the volume to which it belonged was not the one corresponding to the *Evangelisterium* in the Vatican. There can be no doubt, however, either that the artist of the one cover had seen and imitated the other, or that they were indebted to another example which both copied.

The entire cover is composed of five pieces: a centre panel, with two narrower panels at the sides; and at the top and bottom a fourth and fifth panel occupying the whole width across the other three. The sides are sloped or shaped at the narrow ends, corresponding with slopes to fit the arrangement of the fourth and fifth panels.

The centre panel is rectangular; in height, 8¾ inches; in width, 4 inches. The subject is the Virgin and Child. The Blessed Virgin sits upon a throne or chair, of which little is seen except the upper part of the back above her shoulders; the rest is concealed by the ample folds of her garments. On the back of the chair a loose cover hangs, and the base of it is decorated with an ornamental feather-like moulding. The throne is placed under a round arch supported on two columns, with capitals of acanthus or lotus leaves, the shafts divided by bands into four parts,—two fluted perpendicularly, and two oblique. The

oblique flutings are placed together between the two perpendicular. In the spandrils above are two large flowers. The Virgin holds the Infant on her left arm, which falls along her side, simply supporting Him in a sitting posture by His feet. With her right hand she points to Him across her breast. She is clothed in a long garment reaching to the feet, on which are shoes; and is covered also with a large cloak, falling entirely over her back and in front down to the waist, so that nothing is seen in the way of a girdle. The Child points in like manner with His mother, with His right hand to a closed book which He holds in His left. The head of each is surrounded with a nimbus; that of the Virgin is ornamented with rays, cut in low relief; the nimbus of the Child is incised with the usual cross. The knees of the Virgin are extended, according to the style of similar works of the same period; and the feet, drawn closer together, rest on a large low footstool, diapered and with a moulding of acanthus leaves.

On the left panel is a prophet, perhaps Isaiah. He stands under a round arch, resting on two columns fluted perpendicularly from top to bottom. In the spandrils above it are two branches of trees, apparently of the olive. The prophet holds in his left hand a long open scroll in which nothing is incised or sculptured, and places his right arm across his body. He wears a beard and has long hair divided in the middle. He is clothed in a long garment falling nearly to the ankles; and over it is a tunic with sleeves, gathered in and doubled over by a girdle at the waist. There are sandals on his feet.

On the right panel, under an arch of like style, is the figure of a man, probably intended for Melchisedec; he stands carrying a censer in his right hand, swinging from three chains, and in the left a round covered box or vase with the incense. He is dressed somewhat like the prophet, except that his under robe has two narrow bands and his cloak is fastened across the breast with a large round fibula. On his head is a low crown or fillet, and his feet are covered with shoes like modern oriental slippers and laced across the instep. Palm branches fill the spandrils above the arch.

These side panels are each $2\frac{1}{2}$ inches in width, and in height, to the extreme corners of the slope, $9\frac{3}{4}$ inches.

In the top panel two angels, floating upon the clouds and with wings extended, hold in their outspread arms a round shield, inside which is the bust of our Lord, nimbed and in the act of giving benediction. The long garments and veils of the angels extend lightly behind them in the air.

The lower panel has two subjects. On the left and centre is the Nativity. St. Joseph sits in a chair leaning his head on his left arm and

regarding the Blessed Virgin who, lying on a couch and half raised up, looks towards her Child. Christ, wrapped in swaddling clothes, is placed on a high cradle of two stages, each ornamented with a series of arches; the group is within the portico of a building, the roof of which rests on two columns. Half inside half outside the portico are the ox and the ass, worshipping. Behind the group are other buildings, representing the city. On the right is the angel appearing to the shepherds. The angel walks approaching them, three in number, and they rise from the ground in wonder and amazement. Three sheep are between the men and the angel.

139. '66.

DIPTYCH. Consular diptych of Rufinus Gennadius Probus Orestes. Byzantine. 6th century. Height of each leaf, $13\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches. Bought, 620l.

Orestes was consul A.D. 530. The consul is represented on both leaves, sitting on a curule seat with an ornamented cushion, and with the legs and heads of lions for its support. The lions hold rings in their mouths, as if carrying out the old type of the moveable chair. There are scroll ornaments also at the ends of the seat. His consular robe is thrown over the left shoulder; a broad band (a *superhumale* or *orarium*) falling from the right shoulder under its folds as low as the ankles. This robe is richly decorated in both leaves of the diptych with an incised pattern, intended to represent gold embroidery; but the pattern is not the same upon the two leaves. In one the ornament is composed of squares filled with flowers; in the other are circles and similar flowers inside. Underneath the robe is seen the tunic. His feet have shoes fastened tightly at the ankle with a round button in front; and they rest on a footstool, the top of which is ornamented. This footstool in one leaf is perfectly plain in front; in the other it has some open scroll work.

The head of the consul is bare, with curls very carefully combed and arranged. In his right hand, resting it on his knee, he holds the *Mappa Circensis*; in the other a sceptre with a small figure of, perhaps, Victory very rudely carved at the top. The sleeve of his tunic has a broad decorated border from the waist half way to the elbow.

On the left side of the consul stands a female, symbolizing the city of Rome; on his right another, symbolizing the city of Constantinople. Both are vested in long rich garments reaching to the feet, with broad ornamented borders or collars surrounding the neck. Their hair hangs

on each side of the head, drawn aside from the forehead as low as below the ear; the curls finish with a pendant attached, possibly intended for a large pearl. Each wears a helmet or diadem, Rome bearing one crest or decoration, Constantinople three. The figure of Constantinople holds a small globe in her right hand, on which is incised the letter A, to mark the then preeminence and imperial dignity of that city; in the other hand is a staff or sceptre. Rome, on the contrary, has the right hand empty and expanded, lifted as if to applaud the consul. In her left she holds a bent palm branch, to which a small banner is attached; and upon this, on one leaf, is incised a small head and bust surrounded by a nimbus. This has been supposed to be intended for the emperor; but it is extremely doubtful.

Above the head of the consul is a round tablet or shield, on which a monogram is incised which is almost certainly to be read "Orestus" for Orestes. A suggestion has been made by high authority that it may be read Erotimus, or any other similar name of like letters; and be the monogram of the artist. But it is highly improbable that the carver of this diptych would venture to intrude his own name upon tablets of such high official character, and much less in a place so conspicuous as immediately over the head of the consul.

Behind the two symbolical figures are two pilasters with Corinthian capitals of bad style. These have a low round arch between them, from which hang laurel wreaths, and they support a broad tablet on which is the following inscription, in uncial letters, running across both the leaves. On the first, "RVF CENN PROB ORESTIS." On the other, "V C ET INL CONS ORD." To be read, "Rufinus Gennadius Probus Orestes, Vir clarissimus et illustris consul ordinarius."

Above the tablet are two medallions in which are busts of members of the imperial family; probably portraits of the Empress Theodora, the wife of Justinian, and her son. The head is too juvenile to be intended for Justinian himself. Both of these are richly clothed, and their dresses, especially of Theodora, are covered with gems.

Between the medallions is a plain Greek cross, which is also repeated upon the front of the abacus underneath the tablet.

Below the throne or curule chair on which the consul sits, two youths, servants, carry large sacks like wine skins, from the open mouths of which money is being poured out and covers the ground. This money represents the gifts thrown amongst the people at the public games; and the liberality with which the consul proposed to supply them with shows. Other objects are represented besides the money, signifying perhaps

various other gifts, gems, tablets, &c., which were to be sent by the consul to his friends or persons of great dignity. The servants are clad in short tunics ornamented with borders and bands over the shoulders.

140. '66.

SHRINE, with folding shutters, two on each side. French. 14th century. Height, including the pedestal, $15\frac{1}{2}$ inches; width of centre, $3\frac{5}{8}$ inches; width of the shutters which fall over the sides, $1\frac{3}{8}$ inch; of the two which meet in front, $1\frac{6}{8}$ inch; height of pedestal, $2\frac{1}{2}$ inches. Bought 308/.

The centre of this shrine is divided into two equal parts, each six inches in height, measuring the top compartment to the ridge of the transept roof of the canopy. The top division is covered by the canopy, which is supported by two light pillars carrying on each side a pointed arch, cusped; and in front a wider pointed arch, also with open cusps. The pediment has crockets in low relief, and these are continued boldly along the ridges of the roof.

Underneath this canopy is the Crucifixion; the figures not carved out of the solid block, as in No. 4686. '58, but detached and fixed to the shrine. The subject is in the usual manner of a rood: our Blessed Lord crucified in the middle, the Virgin and St. John on either side, standing rather behind the cross. On the arms of the cross are two figures, shown to the waist and issuing from the clouds, conventionally representing, as in the mediæval MSS., the sun and the moon. On a scroll at the head of the upright piece is a title, seemingly to be read "Jesus of Nazareth." A large nimbus with a cross in the centre is above the Saviour's head, at the intersection of the cross.

The lower division shows an arcade of three pointed arches, cusped, supported by four slender columns with floriated capitals. Between the arches and above them are two circles, open work, filled with pierced trefoils. Within this arcade are three statuettes, carved from separate pieces of ivory. In the centre is the Virgin seated, crowned, and holding on her left arm the Child standing on her knee; in her right hand an open flower. The Child carries a globe in His left hand, and looking towards His mother clings to the border of her robe, where it crosses her bosom, with His right hand. On either side stands an angel holding a candlestick. These are vested in long robes and copes.

The figures in these two groups are painted and gilded, so also are the mouldings and ornamentation of the canopy and arcade.

Each shutter is divided into three compartments in the height of it. The four lower ones contain :—1, the Visitation ; 2, the Annunciation ; 3 and 4, the Nativity ; 5 and 6, the Adoration of the Kings ; 7 and 8, the Presentation in the Temple. These are treated exactly as on the shutters of the shrine No. 4686. '58, except that a third figure, St. Joseph, occupies the seventh compartment, carrying a candlestick in his left hand and the offering in a basket in his right. The four upper divisions represent :—1, the Flagellation ; 2, the Carrying of the cross ; 3, the Taking down from the cross ; 4, the Entombment. The taking down from the cross is a group of four figures, besides the dead body of our Lord ; three are supporting the body, and the fourth, kneeling, removes the nail with pincers from the feet. The other subjects are treated as in No. 290. '67. But it may be noticed that the tomb is ornamented with two Gothic panels, between which is a quatrefoil. Each subject in the compartments of the shutters is under a pointed arch, cusped and crocketed. The figures, as well as the architectural designs, are coloured and gilded, like the centre shrine.

The whole stands upon a pedestal, possibly containing relics, which is supported upon four feet of a lion, having four claws each. The back of the centre piece is ornamented with a double arcade of two arches, pointed and cusped, with quatrefoils and trefoils above. All in low relief.

The style and execution of this shrine are, in parts, coarse and showing want of care : on the whole far inferior to the superb example No. 4686. '58.

141. '66.

TRIPTYCH. French. 14th century. Height of centre piece, 12 inches ; width, 6 inches ; width of each wing, 3 inches. Bought, 448*l*.

In the centre of this very fine and unusually large triptych the Virgin stands, holding the Infant on her left arm, under a crossed-pointed arch supported upon two slender pillars with foliated capitals. The top of the pediment has been cut away, and two finials, probably ornamented, have also been lost from the turrets which flank each side of the pediment.

The figure of the Blessed Virgin is ten inches in height, and the depth of the relief half an inch ; thus throwing out the design with



TRIPTYCH

Fourteenth Century.

No. 441-66.



PLAQUE.

Eleventh Century.

No. 141. '60.

great power and boldness of effect. She holds a lily in the right hand and looks down smiling upon the Child, Who turns up His face towards hers, grasping tenderly the ends of the veil which falls over her shoulders down her breast. The Infant holds a small globe in His left hand; there has been a cross upon the globe, now broken off. Considering the great size and broad character of this group it is not easy to say why the globe should have been so small, or the cross so delicate as it evidently was originally. The Virgin is crowned and an angel has just placed the crown upon her head; his hands still touching the fleurs-de-lis which ornament it. The Virgin is vested in the usual mode, a long robe falling from the throat to the ground confined by a carved girdle round the waist and allowing the sandalled feet to be seen from under it. Over the robe an ample cloak, gathered in very graceful folds into the girdle on the left side.

The wings have also lost the extreme points; it is probable that the tusk would not allow the design to be fully completed in one piece, and the small portions missing, as well as of the pediment, were added from other bits of ivory.

The wings are divided each into two equal compartments, surmounted by the usual triangular division. The subjects are: 1. The Annunciation; 2. The Nativity; 3. The Adoration of the Kings; 4. The Presentation in the Temple. These are treated as in Nos. 235. '67 and 6824. '58. The variations are: in the Annunciation that a dove descends upon the head of the Virgin, and in the Presentation Simon receives the Infant from His mother, with hands uncovered by the veil. All the four subjects are represented under a pointed arch, cusped, and a rose is carved in relief on the spandrels.

The triangular compartments contain each an angel, seen to the hips, issuing from clouds. The angel on the left holds a blazing sun, and the other on the right a crescent moon.

142. '66.

PLAQUE. The Adoration of the Kings. Anglo-Saxon. 11th century. Height, 14 inches; extreme width, 6½ inches. Bought, 218/.

This remarkable piece is sculptured on bone, not ivory, although the delicacy and fineness of the grain in front might mislead one to declare the material to be true ivory. The truth is evident on the back.

The figures of the Virgin and Child are gigantic in comparison with those of the three kings. The Virgin is represented sitting on a seat, of which no part is seen except one end of the ornamented cushion; under a round arch or canopy, from which a curtain hangs suspended from five rings, passing over a rod and following the sweep of the arch. She is vested in a long robe falling to the feet, over which is a tunic with large wide sleeves, and over all a pallium or cloak fastened at the throat, in the manner of a cope. The fastening is not seen, being hid by the ends of a veil which falls in heavy folds under the chin; the veil seems to be fastened under the right ear. The hair is disposed in five narrow folds or bands, and round the head is a broad band or diadem, ornamented to show jewels; and a portion of the veil is looped or tied through a circular hook or brooch attached to the diadem. The Virgin holds in her left hand a flowering lily; with the right she supports the Infant in a fitting posture on her lap. The Child holds a book in one hand and raises two fingers of the other in the act of benediction. The cloak which covers the long under garment of our Lord is arranged in an unusual manner. It hangs suspended from the left shoulder, where it is gathered into a small knot passing through a ring. The Blessed Virgin extends her knees, making the lap broad and open; and the feet are gathered close together, resting on a small footstool. The robes of the Virgin and of the Child have rich borders, diapered with different patterns. A nimbus surrounds the head of each of these figures.

On the left, the three kings, each crowned and carrying a long staff, stand before our Lord, offering their gifts. Their robes reach to just below the knee and they wear mantles fastened at the shoulder with a fibula. Above their heads is the star. Their countenances are solemn, almost lugubrious; so also is the expression of the faces of the Virgin and Child. All the mouths are carved with the lips drawn down at the corners.

The height of the sitting figure of the Virgin is nine inches; that of the three kings who are standing at her side about six inches; the crowns on their heads being on a level with her waist.

Above the round arch under which the Virgin is seated is a building with two turrets and a centre dome, on the top of which is carved a small Greek cross; the whole resting on two columns with floriated capitals, round which are twisted the two ends of the curtain suspended from the rings. On the roof of the building, on the left side, is a bird (perhaps an owl, to typify the night); on the right side is the small figure of a man looking over the battlements. He is seen only to the waist and wears a close-fitting jerkin with sleeves. At

the bottom, close to the feet of the Virgin, there is a small tree with hanging fruit, probably meant for a palm tree.

Notwithstanding the grotesque character which the great size of the fitting figure gives to the whole subject, it is nevertheless treated in a very solemn manner and there is no want of dignity or of religious feeling.

Separated by a very narrow bead the base is occupied by a panel an inch wide and running across the whole and widest piece of the bone, on which are represented two groups of animals fighting. One is apparently a tiger and a bear, the other a wild boar and something meant perhaps for a lion. Most probably the artist had never seen or even heard a true description of either a lion or a tiger, but the bear and the wild boar are so well executed that they show him to have been no stranger to either beast. Behind the supposed tiger is a centaur holding a bow and arrow.

143. '66.

TRIPTYCH. The Coronation of the Virgin. Italian, probably Venetian. 14th century. Height of the centre-piece, $10\frac{5}{8}$ inches; width, $3\frac{1}{4}$ inches; width of each wing, $1\frac{5}{8}$ inch. Bought, 350*l*.

The architectural design and the ornamentation of this interesting work are extremely rich and full of curious detail. The centre subject is placed under an ogee arch, supported upon slender pillars, one on each side; the form almost horseshoe and having a Saracenic effect. Above the arch a very bold and tall pediment rises with large crockets; and a low turret, by way of abutment, on either side at the base. The mouldings throughout are numerous and all richly decorated.

The subject of the centre of the triptych is the Coronation of the Virgin, treated in the usual way as seen in the early Italian pictures, and full of tenderness and delicacy of expression. With the right hand our Lord places the crown upon His mother's head, and the left droops down to where the girdle of His raiment falls upon His lap, and He holds with it a bos or fastening. Our Lord also wears a crown.

Above the two chief figures is a choir of angels, twenty in number, all finely executed and, considering the smallness of the heads, well showing that one is singing, another is blowing a trumpet, another with cheeks puffed out blowing a horn. Among the instruments we can distinguish a pair of organs, a dulcimer, guitars, violins, tambourines, and trumpets.

The triangular portions at the top of each side contain, the two, the Annunciation. In the left corner is the angel, kneeling, with the scroll in his left hand; in the right is the Virgin seated, her right arm laid across her breast, her gesture being humble and submissive.

The centre divisions have on the left a male figure, standing, pointing with the right hand to an open scroll which drops from his left hand to the ground; above the scroll, held in the same hand, is a tall cross. On the opposite side is a female figure, the right arm raised, with the forefinger extended, and carrying in the left hand a book. It is not possible to say what saints these figures represent. They are clothed in long robes, reaching from the shoulders to the feet.

The two divisions have, on the left, the archangel St. Michael, holding in his left hand a globe, upon which a Greek cross is carved in low relief; and in his right a spear, which he thrusts down the opened mouth of a winged dragon lying between his feet. The archangel has on a coat of mail covering a short tunic of chain armour, and a cloak thrown across the right shoulder. On the other division is St. George, in like manner killing the dragon and similarly armed. But in the left hand the saint holds, instead of a globe, a shield with a cross in relief.

There are traces left of the original painting of this triptych, the ground of each division alternately red and green; and the mouldings of the borders have been richly gilded.

144. '66.

PLAQUE. Walrus ivory. The Nativity. Rhenish Byzantine. 11th century. Height, $8\frac{1}{4}$ inches; width, $7\frac{1}{2}$ inches. Bought, 280/.

This, like No. 145. '66 and No. 258. '67, has been a book cover. They have been made, probably, by the same artist; and although not for the same volume yet perhaps for the same book; it may be for an Evangelistarium, one gospel in each volume.

The greater part of the panel is filled with the walls of a city, representing the town of Bethlehem, battlemented, with a gateway and eight towers. The whole space inside is occupied with the subject of the Nativity. In front the Blessed Virgin lies extended on a couch or pallet, with a large quilt or coverlid over her, and points with her right hand to the cradle. Opposite to the Virgin St. Joseph sits; he is clothed in a long robe with wide sleeves; his head rests on the

The vegetation of the forest is very rich and varied. The trees are mostly deciduous, but there are many evergreens, especially in the mountainous regions. The forest is very dense, and the ground is covered with a thick layer of leaves and twigs.

The forest is very beautiful, and the scenery is very picturesque. The mountains are very high, and the valleys are very deep. The forest is very old, and the trees are very large. The forest is very healthy, and the vegetation is very green.

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BOOK COVER

Eleventh Century

No. 145-56.

right hand in a meditative attitude, and his legs are gathered in under his seat. Between the two figures is the cradle, a tall square kind of chest perforated with three arches in front; and above it is a back with two round-headed openings, through which peep the heads of the ox and of the ass. The Child is wrapped in swaddling clothes. Over the cradle is the star.

Outside the walls of the city are the shepherds, not, as would seem at first sight, approaching the town but listening to the angels; one of whom is descending from the skies, followed by others who are in the further and right hand corner. Five sheep are with the shepherds. The men are clothed in tunics; two wear caps; each carries a staff, and one of them has a horn slung round his neck.

The border is decorated with interlacing leaves.

145. '66.

PLAQUE. Walrus ivory. The Adoration of the three Kings. Rhenish Byzantine. 11th century. Height, $8\frac{1}{4}$ inches; width, $7\frac{3}{4}$ inches. Bought, 280/.

The subject is represented under an arcade of three round arches, supported on stout columns with capitals floriated in the broad Norman style, above which are a dome with small turrets on the left and a range of battlements with a tower on the right.

The Blessed Virgin under a dome, which forms the canopy over her, sits on a chair with arms and a high back, holding the Infant in her lap. Her head is covered with a hood, fastened in front of her throat and dropping over the top of the shoulders. She wears three robes, one over the other, the lowest falling to the feet on which are shoes; and over all a large cloak. The Child turns towards the kings, holding a small roll in one hand and stretching out the other.

The three kings approach carrying their gifts each in the right hand covered, and supporting them with the left hand uncovered. The first, above whose head is the star of Bethlehem, is in the attitude of bending to kneel down; the others stand behind. Two are under the centre arch, the third alone under the other to the right. They are all clothed in tunics reaching to the knee; and wear short cloaks, open in front, and falling down the back. These are fastened on the left shoulder in Anglo-Saxon style by being drawn through a ring; leaving a fold exposed above it. The end of the cloak covers the right hand holding the gifts. They wear shoes, fastened above the ankle.

The hem of each robe of the Virgin and Child, and of the tunics and cloaks of the kings, is ornamented with rows of small incised dots.

Below the figures are the walls of a town with battlements, a centre gateway, and four towers with cupolas.

The whole is within a wide and rich border of scrolls interlacing, and foliated at the extremities.

This piece, like No. 258. '67, is composed of three pieces of ivory.

146. '66.

CASKET. Scenes from mediæval romances. French. 14th century. Height, $4\frac{1}{4}$ inches; length, 10 inches; width, $5\frac{1}{4}$ inches. Bought, 296*l*.

There are two subjects on the lid of this fine casket: one in the centre; and one divided between the two end compartments.

In the middle is a tournament: two knights tilt at each other with tilting lances. They wear the heavy helmets of the period, having the vizors down; chain armour, close fitting, from neck to foot; and a short tunic over. Each has a small triangular shield; one with three roses emblazoned on it. Their horses are caparisoned with long cloths, sweeping the ground on both sides. Behind them, sitting in trees, are two small figures blowing long straight horns.

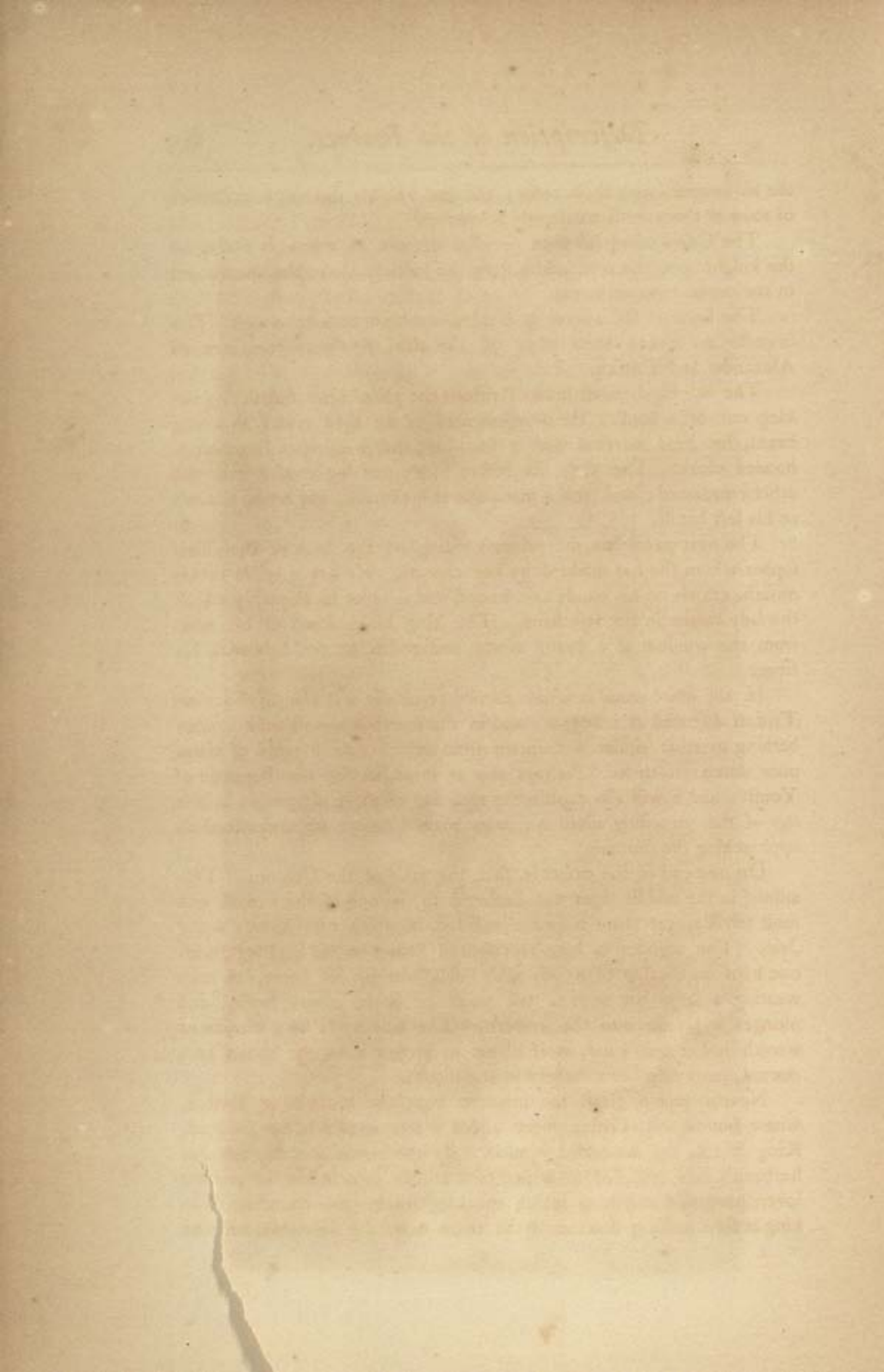
Above the knights, in an ornamented balcony with two pieces of drapery thrown over the front of it, are three gentlemen and three ladies, who seem to be more engaged in conversing with and embracing one another than in looking at the tilting. In the left corner is Cupid with his bow and arrow, who in fact belongs to the subject next described.

The two side panels of the lid have the attack by the knights, and the defence by the ladies, of the Castle of Love. The knights are armed as in the tournament, except that on one side instead of the vizored helmets they wear hooded hauberks of chain mail. Three are below the walls of the castle. One, raising his shield for protection over his head, climbs to the parapet by means of a rope ladder. Flowers are the only weapons used by the besiegers or besieged; and the other knights attack, one sitting on a tree flinging roses at the ladies, the other shooting at them with a crossbow. Three ladies on the parapet shower down roses on the assailants. On the corresponding panel, there are also three knights and three ladies. The ladies defend from



FRONT OF A CABINET. Fourteenth Century.

No. 146-66



the battlements with their roses; and the knights discharge basketfull of roses at them from a catapult below.

The Cupid using his own peculiar weapon, an arrow, is aiming at the knight upon the rope ladder from the balcony above the tournament in the centre compartment.

The front of the casket is divided into four compartments. The subjects are taken from parts of the then favourite romances of Alexander and Trifan.

The left hand panel shows Aristotle the philosopher instructing the king out of a book. He is represented as an aged man with a long beard, his head covered with a skull cap, and wearing a large long-hooded cloak. The king sits before him; one leg crossed over the other; crowned; and with a mantle over his tunic. He holds a glove in his left hand.

The next panel has the princess riding on the back of the philosopher whom she has subdued by her charms. He has a bridle in his mouth, crawls on his hands and knees, and submits to the whip which the lady carries in her left hand. The king looks down at his tutor from the window of a round tower, and points to the lady with his finger.

In the third panel is Ifoude carried across the water on the back of Trifan disguised as a beggar; and in the fourth are men and women bathing together under a fountain from which two streams of water pour down on them. Perhaps this is intended for the Fountain of Youth: and it will also explain the meaning of three old people at the top of the preceding division; who may therefore be understood as approaching the fountain.

On one end of the casket is, first, the fable of the Unicorn. This animal in the middle ages was declared to be one of the fiercest and most terrible, yet tame before a maiden, in which case it was easily slain. The unicorn is here represented sitting on his hind legs, with one hoof on the lap of a lady who holds him by his horn. A man wearing a large hat with a tall point or peak, comes behind and plunges a javelin into the unicorn. The lady holds up a chaplet or wreath in her left hand, as if about to present it to the hunter as a reward, forgetting her treachery in the matter.

Next to this is given the incident from the romance of Trifan, where Ifoude and Trifan meet under a tree in which her husband, King Mark, has concealed himself. By the moonlight she sees her husband's face reflected in a fountain at her feet, before she and her lover have said anything which the king might not overhear. The king is seen looking downwards at them from the branches, and the

reflection of his face is represented, between the two underneath, in the water of the fountain. Tristan and Isoude sit talking opposite to each other.

The subject at the other end represents a knight who has just alighted from his horse, received by an old man, holding a large key, at the door of a castle of which one turret is seen. The knight is armed like the besiegers of the Castle of Love, and a page on horseback behind him takes charge of his horse and carries his heavy helmet.

The back of the casket is filled with subjects from the romance of Lancelot. It is divided into four compartments. On the left, Lancelot is fighting with the lions; he is killing one of them. The animal, carved with much spirit, is raising himself against the knight putting the fore-paws against his shield, whilst Lancelot thrusts at him with his sword.

The next division has Lancelot passing the river by means of an immense sword, along which he crawls on his hands and feet. A cloud is over him, from which descend sword blades and spears as if to strike at him whilst he passes over; and perhaps symbolizing the enchantment under which he suffers.

In the third compartment Lancelot is riding in the cart; under which bells are suspended. He turns aside his head and covers his face with his shield, knowing the disgrace to which he was obliged to submit. The cloud and spears are repeated in this subject.

Three ladies stand in the fourth division of this panel; they are dressed in long loose robes or gowns, with kerchiefs on their heads. Probably they are meant for ladies looking at Lancelot in the dwarf's cart.

147. '66.

DAGGER. Handle and sheath of ivory. Italian. 14th century. Length, $14\frac{3}{4}$ inches. Bought, 140*l*.

The top of the hilt is carved with a crouching lion, in high relief, under open work to represent branches of trees which spring from a trunk on each side and meet over his back. One side of the hilt has a nondescript animal, with dragon's head and the wings and legs of a bird; the other side, a female centaur with a lute. These are surrounded with foliated branches, also in pierced work. Under them is a narrow band ornamented with rabbits or hares.

The sheath is perfectly plain on one side. The other is divided into two unequal compartments; in the upper is a gentleman kneeling

before a lady who holds a dog in her lap. He is dressed in a loose robe with a hood: the lady in a long gown with traces of a gilded border round the bodice. The lower compartment is filled with two grotesque animals, back to back, one like a lion the other like a bird, their tails carried out to the point in an interlacing scroll ornament.

148. '66.

DIPTYCH or folding devotional Tablets. Subjects from the Gospels. French. 14th century. Height, $6\frac{3}{4}$ inches; width of each leaf, $4\frac{1}{2}$ inches. Bought, 252*l*.

This magnificent diptych is in character and general treatment very similar to No. 294. '67, fully described. The architectural design, however, is altogether different. The subjects, on the left the Virgin and Child, on the right the Crucifixion, are placed each under a single pointed arch, with bold mouldings, cusps, crockets, and a floriated finial. In the spandrils of the cusps are dragons, admirably executed, and in the spandrils above the arches four angels lifting up their hands in adoration.

The subjects so far vary, that in the group on the left the angels swing censers instead of having candlesticks, and carry the ships of incense in the left hands. In the Crucifixion, the Blessed Virgin stands alone, wringing her hands and looking back and upward at our Lord. St. John has his face uncovered. The angels above hold the symbolical sun and moon.

The figures are carved in very deep relief to the depth of $\frac{1}{8}$ of an inch.

149*a.*, 149*b.*, 149*c.* '66.

PLAQUES (three). Scenes from the Life of Christ. Byzantine. 11th century. Length of *a*, 6 inches; of *b* and *c*, 10 inches; width of each, $1\frac{3}{4}$ inch. Bought, 84*l*.

These are pieces from a casket; one side, the front, and the back.

The side has the baptism of our Lord. From the left several figures approach as if to see St. John; the Baptist stands in the water resting his right hand upon the head of our Lord, a small figure also in the water. The Baptist is clothed in a raiment, cover-

ing one shoulder and falling a little below the hips. From the sky the Dove descends upon the Saviour's head. The water in which these figures stand flows from an urn on which leans a large reclining figure, symbolizing the river Jordan.

Upon *b* are three subjects; on the left the three shepherds are standing in attitudes of wonder and listening to the voice of the angels singing on high; or, the meaning may be taken to be the wise men gazing at the star. Neither angels nor star are shown. In the centre is the Nativity. Under a shed are the ass and the ox, with the cradle and Infant before them. On one side the Blessed Virgin is sitting, on the other St. Joseph, unusually youthful in character and dressed in a half classical style, with one side and shoulder bare. The Virgin is seated in a chair with a high back, holding the Child on her lap, Who bends forward to receive the offerings of the three kings who are eagerly approaching Him, as in No. 150. '66, and dressed in the same manner.

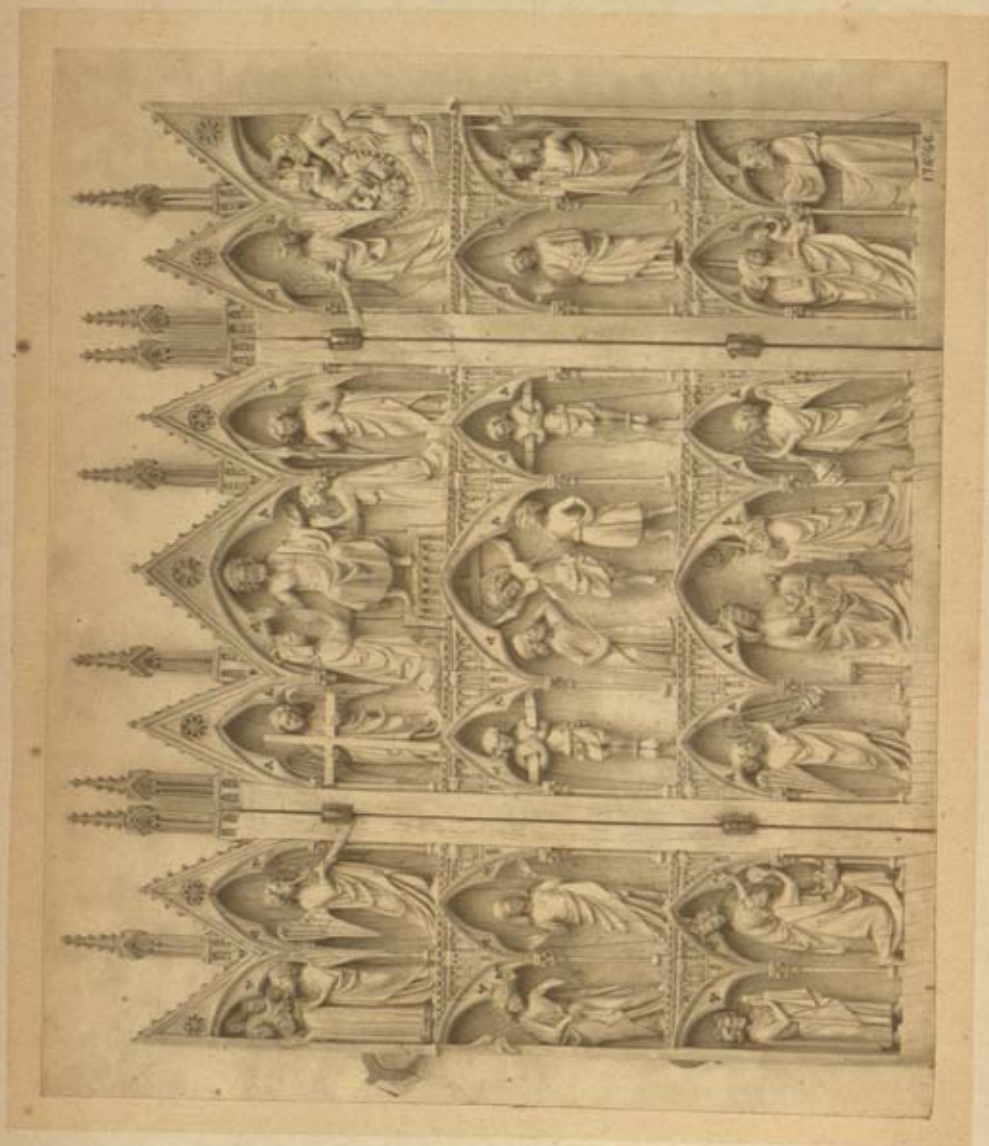
Upon the side *c* is the Resurrection, or rather the visit of the women to the sepulchre. In the centre are the three women and a fourth, who seems intended for the Blessed Virgin, preparing to go forth, led by an angel; to the right and left are two other groups of the women at the tomb, stopped and addressed by angels. These groups are separated from the centre on one side by a sleeping foldier; on the other, by a building with two towers, meant probably for the city of Jerusalem.

150. '66.

PLAQUE. The Offering of the Wise Men and the Presentation. German. 9th century. Height, 7 inches; width, $4\frac{5}{8}$ inches. Bought, 81/.

This very fine plaque is divided into two compartments: both are surrounded by a wide border enriched with acanthus.

The upper division has the offering of the wise men. The Virgin is seated in a chair without arms and with a low back, holding the Infant in her lap, Who bends forward to receive the gifts. Behind the chair stands St. Joseph. The three kings approach, with eager gestures and following each other. They carry each an open dish in which are the gold, frankincense, and myrrh. Their hands are covered with long napkins. Their dresses are alike: a low Phrygian cap; a short tunic, and a cloak fastened over the right shoulder with a fibula. Behind is seen a row of buildings, with tower and gateway.



TRIPTYCH. Thirteenth Century.

No. 175-66.

Below is the Presentation in the Temple. The Blessed Virgin lifts up the Infant, Who is in swaddling clothes, and presents Him to Simeon, who receives Him into his hands which are covered with a long veil. Between these two is an altar, raised upon four legs and covered with a cloth half way down. Behind the Virgin is St. Joseph who is followed by a woman; perhaps Anna the prophetess. In the background are buildings.

151. '66.

PLAQUE. The Crucifixion. Carolingian. 10th century. Height, $7\frac{1}{4}$ inches; width, $4\frac{1}{2}$ inches. Bought, 84/.

Probably this has been a book cover. The figure of our Lord is placed upon a plain cross having a wide cross beam and upright, and His feet rest upon a square slab. The hands are nailed; but the feet are tied by a cord, the end of which passes between the ankles and is held below the upright beam of the cross by a small figure of a man, who seems to be straining it tightly. A nimbus with cross in low relief surrounds the head of the Saviour. In each corner above the cross two angels descend from clouds.

On one side stands the Blessed Virgin, her left hand raised to support her head, her right hand open and lifted with a gesture of sorrow. On the other side is St. John, with both hands crossed in front. These figures are fully draped; St. John has his feet bare. The vestment of our Lord hangs from above His hips down to the knees.

The design is enclosed in a border, half an inch wide, richly decorated with acanthus leaves.

175. '66.

TRIPTYCH. French. 13th century. Height, $7\frac{3}{4}$ inches; width of centre, $4\frac{1}{4}$ inches; of each wing, $2\frac{1}{8}$ inches. Bought, 210/.

It is scarcely possible that any triptych is existing in any collection which exceeds this in beauty of design, in extreme delicacy of execution, or in perfect preservation. The richness of the architecture and the careful way in which every, the minutest, detail of the dresses of the figures is carried out give at the same time both grace and dignity to the whole, which cannot be surpassed.

The triptych, opened, exhibits an architectural design, divided in horizontal lines across the centre and the wings into three stages. The centre has in every stage a canopy of three pointed arches, of which the middle has the greatest span, with cusps, and supported on slight columns with floriated capitals. The spandrils of the arches are filled with a pointed arcade, running uninterrupted along the whole triptych. Above this is a moulding with ball flower ornament, dividing the stages. The top division has most elegantly designed pediments over every arch, with recurved crockets and finialed, and with rose windows. Between the pediments rise slender open-worked turrets, above which are long crocketed pinnacles. The wings have each half of the same design.

The subjects of this triptych must be read as a whole, in each stage or division, except the lowest.

In the lowest, the centre has under the middle arch of the canopy the Blessed Virgin seated, with the Child on her left arm and holding a lily in the other hand. She is crowned, vested, and veiled in the usual manner. Before her, on the right side, kneels a bishop, having a cope and mitre; and a maniple, fringed, upon his arm; his hands are uplifted and clasped in adoration. Behind him, leaning against the background is a floriated pastoral staff. The side arches of this canopy are occupied, each, by an angel, standing and swinging a censer.

The lower compartment of the left wing has the three kings: two wearing their crowns and approaching with their gifts; the third, kneeling on one knee, presents his offering with one hand and with the other holds his crown. The corresponding compartment has the Presentation in the Temple; treated as in No. 4686. '58.

The subject of the middle division runs across the whole stage. In the centre our Saviour hangs upon the cross under the middle arch of the canopy; in the side arches are the two thieves tied to their crosses, and two men are standing by our Lord, one of whom offers Him the sponge and hyssop; the other pierces the sacred side with the spear. The Virgin and St. John respectively occupy the first arch of each leaf; and in the half arches are two figures, one with a broken spear, symbolizing, perhaps, the Old Law; the other symbolizing the New Law, crowned, with a church in one hand and a spear and pennon in the other.

The subject of the top stage is the Last Judgment. In the middle our Lord sits in Majesty upon a throne; on one side of Him the Virgin, crowned, kneels with uplifted hands; on the other side a smaller figure of a female saint also kneels. Under each side arch is an angel: on the left, holding a cross before him; on the right, the spear in one hand, in the other the three nails. Two angels, blowing trumpets, fill the

arches on each leaf; and in the two half arches are, on the right of our Lord, an angel leading the redeemed (in front of them a bishop) up to heaven; on the left, the open mouth of hell, into which devils are thrusting down the condemned.

This beautiful triptych is as perfect as when it came from the artist's hand. It must have been always regarded with the greatest admiration and kept with constant care. Even the fragile spears, the crosses, the lily in our Lady's hand, and the pillars of the arcade, which are all most delicately cut clean and clear from the solid ivory, are uninjured.

176. '66.

CASKET. Scenes from the life of the Blessed Virgin. English. 15th century. Height, 4 inches; length, 8 inches; width, $4\frac{3}{8}$ inches. Bought, 14*l.* 3*s.* 6*d.*

A very curious casket, filled with small panels, divided by bands with floriated ornament in low relief. The subjects are taken from the life of the Virgin Mary, with the history of her parents, Joachim and Anne. The apocryphal parts of it can be best explained from the Golden Legend. [Edit.: Wynkyn de Worde, fol. 1527. "The Natyuite of our lady."]

Beginning from the left top corner of the lid, we will take the panels in the order of the subjects rather than in their arrangement on the casket, one or two of the panels being, so to speak, out of order.

1. The offering by Joachim and Anna in the temple. The husband and wife are offering lambs before an altar, which is covered with a fringed cloth, to the high priest standing behind it vested in a cope and mitre. "They went euery yere in to Jherusalem in y^e princypall feestes. . . . and he came to the awter with the other [*i.e.*, his wife] and wolde haue offred his offrynge." But the priest reproves him as unworthy, because he was childless. And St. Joachim "al confused for this thyng, durst not go home for shame."

3. Joachim goes to abide with his shepherds. He is represented talking to one of them; in front is a dog, and two sheep on a hill behind, with trees. "And than he went to his herdmen and was there long."

2. An angel appears to Joachim. "And than appered to him only, and comforted hym with grete clereness." And the angel goes on to tell him that his prayers and alms have been heard and accepted; "and therefore Anne thy wyfe shall haue a doughter, and thou shalt call her Marye." And he gives St. Joachim a sign that all was true.

4. The angel appears also to St. Anne. "And whan as Anne weypte bytterly, and wyfte not whyder her husbonde was gone, the same angel appered to her and sayd all that he had sayd to her husbonde, and gaue to her a signe that she should go to Jherusalem to the golden gate."

5. The fulfilment of the sign promised by the angel. St. Joachim and St. Anne meet and embrace under a gateway, supported on each side by a round tower. He wears a long cloak, with a *gipcière* hanging from his girdle as if from a journey. "And thus by the commandement of the aungell they mette and were ferme of the lynyage promised, and glad for to se eche other."

6. The Nativity of the Virgin Mary. St. Anne lies on a bedstead with half tester, and one of the curtains looped up, as common in pictures of the fifteenth century. A servant washes the infant who stands in a small tub before the bed. "And Anne brought forth a daughter, and named her Mary."

7. The bringing of Mary to the Temple. Joachim and Anne follow the child to the door of the temple, which is represented as a Gothic church. "And whan she had accomplyssed the tyme of thre yere and had left soukyng, they brought her to the temple with offrynges."

8. Inside the Temple. The child Mary is seen kneeling before the altar and high priest (as in the first panel), and behind her are her parents standing with hands reverentially raised. A lamp hangs above the Virgin's head. "And whan they had perfourmed theyr offrynges, they left theyr daughter in y^e temple with y^e other virgyns."

We come now to the front and sides of the casket.

9. The Virgin at prayer. She is kneeling before an altar upon which is a large shrine or tabernacle with a lamp before it, suspended by a cord which passes through a loop in the wall behind. "The blissed virgyn Marye had ordeyned this custome to herselfe, that from the mornynge unto y^e houre of tyerce she was in oreyson and prayer."

10. The Virgin at work. She sits behind a loom with a shuttle in her hand. "And fro tyerce unto none she entended to her werke."

11. The Virgin fed by the angel. An angel kneels before her, bringing a large cup in his right hand. "And fro none she cesed not to praye tyll that y^e aungell came and gave to her meet."

12. The espousals of St. Joseph and the Virgin Mary. The two joining their right hands stand before the high priest, "the bysshop" as he is called in the golden legend; he is vested in cope and mitre. St. Joseph wears a large cloak and his left hand rests upon a rod, probably the "rodde which had floured." St. Mary has a long mantle fastened at the breast with a large brooch. "And than he espoused the



PLAQUE: PROBABLY A BOOK COVER

Thirteenth Century.

No. 213. 66.

virgyn Marye, and returned into his cyte of Bethleem for to ordeyne his meyny and his hous, and for to fetche fuche thynges as were necessary."

13. Mary goes home with other virgins. She is seen entering the door of a house carrying an open book and followed by two maidens. "And the virgyn Marye returned unto the hous of her fader with vij. other virgyns her felowes of her age."

14. The Annunciation. The angel kneels before the Virgin pointing up to heaven with one hand. The Dove is descending upon her. "And in those dayes the aungell of our lorde appered to her prayenge, and shewed to her how the sone of god shold be borne of her."

15. The Nativity of our Lord. The Virgin half sitting half lying on her bed, over which the coverlet falls to the ground in front, holds the Infant in her arms. St. Joseph sits behind; and the heads of the ox and the ass are seen. The whole under the roof of a shed.

16. The Adoration of the Kings. The three kings only are seen; one kneeling and two standing behind, as in No. 235. '67.

On the back of the casket are,—

17. The angel appearing to the shepherds. Two shepherds with a dog and sheep on the hills behind stand looking up at the angel, who descends carrying a scroll in his hands.

20. The flight into Egypt. St. Joseph leads an ass, on which the Blessed Virgin sits carrying her Child. In the distance is a tree. She is clothed in a long robe falling below her feet, and with a veil over her head. The Infant is unclothed.

The centre panels, 18 and 19, of the back of the casket are filled with the linen pattern, not uncommon in English work of the period.

All the twelve subjects on the sides of the casket are under a canopy of a single flat ogee arch, supported on brackets. The figures have been coloured and gilded, and the architectural decorations also, much of which colour still remains. It is lined inside with old green velvet.

The under part of the box is filled with a small chefs-board of later date; the sides divided in panels by borders of marquetry.

215. '66.

PLAQUE, with five medallions, having busts of our Lord and four saints. Byzantine. 13th century. Height, $9\frac{1}{4}$ inches; width, $5\frac{3}{8}$ inches. Bought, 74*l*.

Probably a book cover. The centre medallion is $4\frac{3}{4}$ inches diameter, occupying the width of the plaque up to the border. It is filled with a head and bust of our Lord, His right hand raised in benediction, the left holding a small scroll. The long hair and His beard fall over the shoulders and His breast. The four smaller medallions have the busts of St. Philip, St. Stephen, St. Andrew, and St. Thomas, whose names are written in Greek uncials, perpendicularly, by the side of each. The medallions are connected by an interlacing narrow border, and the spaces between them are filled with an elegantly designed open work foliated ornament.

216. '66.

CASKET. Scenes from the Passion of our Lord. Carolingian. 10th century. Height, $2\frac{3}{4}$ inches; length, $3\frac{3}{4}$ inches; width, $2\frac{1}{2}$ inches. Bought, 35*l.* 3*s.* 6*d.*

This very curious casket is carved in low relief, the top and each side surrounded with a wide floriated border.

In front is the Last Supper. On the left our Lord (a figure larger than the rest) sits pointing to the bread in His hand. The twelve apostles sit round the table, and the artist, not being able to get the whole number in, has made two at one end very diminutive. The table is covered with a cloth hanging over in broad folds; and on it are various dishes and cups. Two small round arches are at the ends of the room.

On the next side is the Agony in the Garden. The apostles are crowded together, and some are shown asleep. A hand descends from clouds upon the Saviour's head. He has a crozier in His left hand.

On the back are the betrayal and the kiss of Judas; St. Peter stands with a sword drawn ready to strike at Malchus. In the same panel is the bringing of our Lord before Herod; who sits, crowned, on a chair.

The fourth side is the Crucifixion. One man pierces the Lord's side with a spear, and another carries away the sponge and vinegar. Our Lord is clothed in a long garment with sleeves, reaching from the throat to the knees. The conventional heads of two figures are seen above the arms of the cross.

On the lid are two unequal compartments. In one the women coming to the sepulchre at the foot of which two soldiers are asleep. In the other, the descent into hell; our Lord releasing the spirits, who issue from the open mouth of the dragon.

233. '66.

MEDALLION. St. George. English (?). 15th century. Diameter, 2 inches. Given by M. Beundelely.

The saint in full armour rides over the dragon and thrusts the lance down his open jaws. The subject is repeated on each side, and is executed in pierced work.

300. '66.

DIPTYCH or folding devotional Tablets. Scenes from the Passion. German (?). 14th century. Height, $2\frac{3}{4}$ inches; width of each leaf, $1\frac{3}{8}$ inch. Bought, 2*l.* 8*s.*

The left leaf of this small diptych has the Flagellation; treated as in No. 290. '67. On the other is the Crucifixion. A very tall man lifts the sponge with hyssop to our Lord's lips, and behind him stands one other figure. Two figures, a woman and a man with clasped hands, stand on the left side.

301. '66.

BOX, with Arabic inscription. Moorish. 12th century. Height, $1\frac{3}{4}$ inch; length, $3\frac{3}{4}$ inches; width, $2\frac{3}{8}$ inches. Bought, 20*l.*

The cover and sides are carved in a style and with scroll foliated ornament exactly like the plaques No. 1057. '55, and No. 4075. '57.

Round the sides, immediately below the lid, is an Arabic inscription.

34. '67.

PLAQUE. A Majesty. English. 14th century. Height, 4 inches; width, $3\frac{1}{4}$ inches. Bought, 2*l.* 10*s.*

Probably the centre of the cover of a small book, representing the Blessed Trinity.

The Almighty Father is seated upon a wide throne, the two arms of which curve towards Him with volutes, and the front of it is panelled with plain round arches. He is clothed in an under robe covering the

feet, and over it is an ample cloak fastened across the shoulders in front and falling over the knees in numerous small folds. From underneath this vestment the two arms emerge, supporting the extremities of the cross upon which the Son of God hangs, placed, as is usual in this subject, between the knees and immediately in front of the Father. Above His head is the dove, the emblem of the Holy Ghost.

The nimbus round the head of God the Father is signed with a Maltese cross, cut in low relief.

The background is diapered, and in the upper corners are the conventional symbols of the sun and moon. The whole is within a border having a sunk moulding filled with small roses.

200. '67.

STATUETTE. Virgin and Child. French. 14th century. Height, 8 inches; width, $3\frac{1}{2}$ inches. Bought, 38/.

The Virgin is seated on a high seat, round at the back; following the form of the tusk from which it is carved. She is vested as in No. 4685. '58; and the girdle which is fastened by a buckle, is gilded and coloured green. Her robe also shows a few slight traces of the ornamental border of gold. On her head is a well-designed low coronet, cut from the ivory.

She sits sideways, supporting with the left hand the Child standing on her knee; with the right hand she holds His left foot, which is a little raised.

The expression of the Virgin's face is admirably tender and delicate; she regards the Infant who looks downwards to a dove, which He holds in His hands by both wings.

The ground in front of the chair is shown below the Virgin's feet.

201. '67.

STATUETTE. Virgin and Child. English (?). 14th century. Height, $7\frac{7}{8}$ inches; width, $4\frac{1}{8}$ inches. Bought, 46/.

The chair on which the Virgin sits has been lost. Very probably it was a decorated seat, carved perhaps with open work. It was originally a separate piece of ivory; not cut from the same block, but fastened to the statuette with a peg.



STATUETTE: VIRGIN AND CHILD.

Fourteenth Century.

No. 200, 67.

The robes of the Virgin are as in No. 4685. '58; the drapery very boldly and well cut in deep and heavy folds. She does not wear a veil separate; but the head is covered as in No. 206. '67 with the cloak which envelopes the figure. The right hand is a later restoration, uplifted at the wrist in an unusual position; with the left she supports the Infant, standing on her knee. The Child is unclothed except by a small garment across the loins; He lifts the right hand towards His Mother's face and holds a bird by one of its wings with the other.

202. '67.

STATUETTE. Virgin and Child. English. 14th century. Height, $7\frac{1}{8}$ inches; width of seat, $4\frac{3}{8}$ inches. Bought, 42/.

The Virgin is seated upon a cushion covering a long low seat, the front and sides of which are ornamented with panels filled each with a pointed arch, cusped. Her dress is a garment fitting close and tightly to the figure, down to the hips; and over her from the top of the head to the feet, both of which are concealed, a long robe falls behind her back; and gathered together across the legs extends in numerous folds over her knees to the ground. Resting the left hand upon the Child's knee, she supports Him in a sitting posture on her lap with the right hand.

The Infant is unclothed down to the loins, from which a garment is continued to the feet. His right arm has been broken off; the left holds a bird and at the same time clasps the corner of the veil which covers the Virgin.

There has been a back to the seat, probably carved in open work with panels corresponding with those below. These have been lost; evidently broken off.

203. '67.

STATUETTE. The Virgin and Child. French. 13th century. Height, $8\frac{1}{4}$ inches. Bought, 30/.

The Blessed Virgin sits sideways, as in No. 200. '67, upon a low seat, both herself and the Child vested as in No. 4685. '58. She turns towards our Lord, her right hand drooping and holding a lily. The

Infant carries a bird with folded wings in His right hand ; in the other an apple or other fruit.

Originally, there has been a crown upon the head of the Virgin ; now lost.

204. '67.

STATUETTE. Virgin and Child. English. 14th century. Height, $5\frac{1}{4}$ inches ; width of seat, $3\frac{1}{4}$ inches. Bought, 18/.

The Blessed Virgin is clothed in a long robe with a round girdle or cord at the waist, and having over it a very large cloak fastened by an ornamented brooch at her breast ; from which the cloak is drawn aside by the left arm, showing the close fitting upper part of the inside garment. The drapery falls in numerous folds over her knees, and covers part of the seat.

She sits holding the Infant with her right hand and not with the left. Examples of this arrangement are extremely rare ; it occurs again in No. 202. '67. The left arm is a modern restoration and is extended in a stiff improper manner from the body. The Child stands upon the Virgin's knee and holds a fruit in His left hand.

This group has been fixed to a background ; and has probably been part of a shrine.

205. '67.

STATUETTE. Virgin and Child. French. 14th century. Height, 5 inches ; width, $2\frac{5}{8}$ inches. Bought, 22/.

The Virgin, seated, is vested as in No. 4685. '58. Holding the Infant sitting on her knee with her left arm, she places her right hand under one breast, which is fully exposed through an opening of her robe, and suckles our Lord, as in No. 1598. '55. A low coronet cut from the ivory surrounds her head over the veil.

The back of the seat is ornamented with mouldings in low relief.

206. '67.

STATUETTE. Virgin and Child. French. 14th century. Height, $4\frac{3}{4}$ inches ; width of seat, $2\frac{1}{2}$ inches. Bought, 84/.

The Virgin, vested as in No. 4685. '58, sits upon a low seat without a back, holding a fruit, perhaps an apple, in her right hand, and with the left she supports the Child, Who sits on her raised left knee. Her robe is rather heavier in design, that is, apparently of thicker texture than is usual in statuettes, and the outer cloak, which envelopes the head also, is gathered across the body in front and passes under the right arm, its end falling over the other. Her left foot treads upon the dragon which lies crouching on the ground. The Infant raises His right hand in the act of benediction, and in the left is the small rounded fruit. The seat is decorated with bold mouldings.

There has been originally a metal crown on the Virgin's head; now lost.

207. '67.

STATUETTE. Virgin and Child. English (?).
14th century. Height, $4\frac{3}{4}$ inches; width of seat, $2\frac{5}{8}$ inches. Bought, 187.

This is of inferior execution, although the expression of happiness and love is well given in the Virgin's face. She sits upon a low chair, vested as in No. 468. '58, and the Infant stands on her left knee. In His left hand is a fruit, and in the right hand what seems to be a book. Her left hand is placed on our Lord's shoulder and so supports Him.

The ends of the seat are coarsely ornamented with pointed arches.

208. '67.

STATUETTE. Virgin and Child. French. 14th century. Height, including pedestal, $9\frac{1}{2}$ inches. Bought, 46/.

The figures are draped as in No. 4685. '58, but the robe of our Lord is heavier in character. The Blessed Virgin is standing and regards our Lord, Whom she holds on her left arm; He, in return, looks eagerly upwards into her face. With one hand He clasps her robe, and the other is placed in her right hand. One long fold of the Virgin's outer robe or cloak is cut away clear from the figure, falling from where it is gathered over the left arm down to the ground.

The pedestal is octagonal, an inch and half in height; cut from the same block of ivory.

Traces of colour and gilding still remain.

209. '67.

STATUETTE. Virgin and Child. French. 14th century. Height, $10\frac{1}{4}$ inches. Bought, 46*l*.

The Blessed Virgin stands, vested as in No. 4685. '58, holding her Divine Son on her left arm. The right hand, in which probably was once a lily, has been broken off. Her mantle is gathered up on the left side under the Infant. The under robe falls beyond the feet trailing in numerous small folds upon the ground, and the feet are shown beneath it.

The Child sits leaning away from His mother with the globe in one hand, and the other, with two fingers extended, raised in benediction.

This statuette is from the hand of a good artist. The face of the Virgin has a tender and beautiful expression; and the draperies are very carefully executed not only in front but behind, down the back. There has been a rich border along the edge of the cloak; slight traces of the colour are still visible; and on the Virgin's breast a small Greek cross, floriated.

There are remains also of an inscription in gilding round the base; a few words can still be read:—"Ave Mar. . . . na . . . Dominus te . . ."

The figure stands upon a low round pedestal carved from the same block.

210. '67.

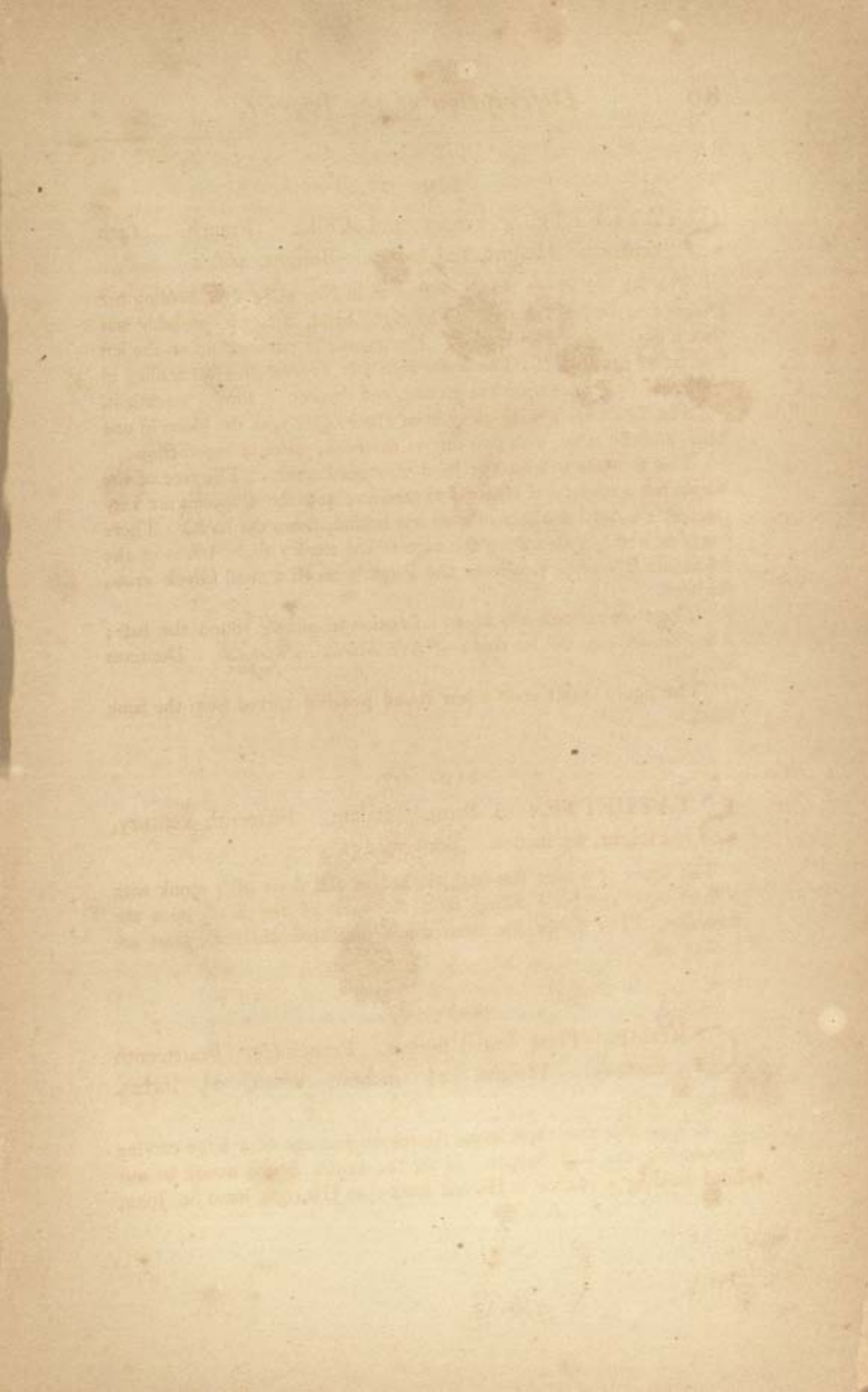
STATUETTE. A Saint. Italian. Fifteenth century. Height, $6\frac{1}{8}$ inches. Bought, 25*l*.

The figure of a saint standing, clothed in the dress of a monk with a short cape and hood falling from the back of the head upon the shoulders. The figure has been much mutilated and both arms are broken off.

211. '67.

GROUP. Three seated figures. French (?). Fourteenth century. Height, $4\frac{1}{8}$ inches; width, $2\frac{1}{2}$ inches. Bought, 18*l*.

It is possible that these three figures are portions of a large carving representing the Last Supper. If so, the centre figure would be our Lord holding a chalice in His left hand; on His right hand St. John,





PORTION OF A CRUCIFIX

Fourteenth Century.

No. 212 1/2.

upon the left another apostle. Against this supposition is the fact that St. John wears a beard, which is not usual. There are, however, indications of a table which once rested on the laps of the three figures.

They are all seated; the middle figure has his head bare and wears a cloak fastened at the throat with a brooch; the other two have their cloaks unfastened and covering their heads.

This piece has originally been fixed to a background.

212. '67.

STATUETTE, or Figure. Our Blessed Lord hanging on the Cross. Italian. 14th century. Height, 6 inches. Bought, 15*l*.

A very fine fragment,—and it is scarcely more than a fragment,—which has been part of a crucifix. The arms have been lost, and the legs broken off violently below the knees. The arms were originally not from the same piece of ivory but joined, as is commonly the case, to the body.

The figure was represented after death, but the still suffering expression of the drooping head, the strained muscles across the breast showing the ribs, and, as it were, the struggle of the legs contracted in the last agony are admirably given. The eyes are closed, the forehead drawn with pain, the mouth open. The side shows the wound of the spear. The body is clothed with a garment crossed in wide folds over the loins and falling to the knees. The face is bearded and the Saviour's hair falls in long curls, carefully executed, over the shoulders. On His head is the crown of thorns.

It is greatly to be regretted that this beautiful figure has been so mutilated. The conception of the artist is full of true feeling and devotion, and his treatment of the subject an excellent example of the right union of conventionality with enough of what is real.

213. '67.

CHESSMAN. A king seated. French (?). 14th century. Height, 3 inches; width, $1\frac{7}{8}$ inch. Bought, 12*l*.

This piece is carved from walrus ivory.

The king, a short stout figure, crowned with a low coronet ornamented apparently with fleurs-de-lis, sits in a wide high-backed chair. His left hand plays with the riband which fastens his cloak across the chest; in his right hand, resting against the knee, is a broad-bladed

sword sheathed. The king's hair falls under the coronet with a rolled curl, like the bob-wig of the 18th century.

The sides and back of the chair are ornamented with an incised cross pattern of thin lines ; in each diamond a small spot.

214. '67.

STATUETTE. St. Paul. Italian. 16th century.
Height, 6 inches. Bought, 22/.

St. Paul stands leaning upon a tall sword and holding a closed book in the left hand. He is clothed in a long garment and large cloak thrown across the shoulder. His beard is long ; his head tonsured, with a tuft left upon the forehead.

It is a companion piece to No. 215.

215. '67.

STATUETTE. St. Peter. Italian. 16th century.
Height, 6 inches. Bought, 22/.

The saint stands vested in a long robe over which is thrown a very large mantle or cloak. His head is bare and tonsured with a tuft left on the forehead. He holds a large key in the right hand and a book in the left, which also gathers up the folds of his cloak.

It is a companion piece to No. 214.

216. '67.

HEADS, three conjoined. Italian. 16th century.
Height, $2\frac{1}{2}$ inches ; width, $1\frac{7}{8}$ inch. Bought, 12/.

This is the boss or large bead of a rosary. Two are the heads of a man and of a woman, both in the prime of life and with a religious and dignified expression. The third is a skull.

217. '67.

MIRROR Case. French. 14th century. Diameter,
 $4\frac{1}{8}$ inches. Bought, 48/.

In the centre a man, wearing a single long robe, kneels before a lady who is also dressed in a single garment, falling from the throat to



MIRROR CASE

Fourteenth Century.

No. 218-67.

the feet and gathered into a knot under the left arm. She crowns her companion with a plain circle or coronet, and he offers to her what seems to be the prize just won in some game or sport. Presenting it he wears a mantle across his shoulders covering both hands.

Behind the man is his servant dressed in a long tunic, girded round his waist, and wearing a hood. He holds two horses, whose heads only are seen, by their bridles, and raises his right hand in which is a whip with three thongs.

Traces of gilding still remain upon the hair of the lady and her lover.

Round the circle are four animals, dragons, crawling and forming corners by which the easier to hold the mirror.

218. '67.

MIRROR Cafe. A tournament. French. 14th century. Diameter, 4 inches. Bought, 48*l*.

Two knights on horseback engaged in combat with two others. All are armed alike from head to foot in hauberks or coats of chain mail, with helmets and closed vizors. Over the coat of mail each wears a furcoat or loose frock without sleeves. The helmets of the four are crested with a flower like a fleur-de-lis. They have swords only, and carry small triangular shields on which roses are emblazoned. These roses are repeated on the caparisons of the horses.

The tournament takes place under the walls of a castle behind the battlements of which are three ladies, who throw down roses on the combatants. Two have their heads uncovered; the third wears a hood.

The circular rim of the cafe is ornamented with four dragons well and boldly executed, as in No. 217.

219. '67.

MIRROR Cafe. A hawking party. French. 14th century. Diameter, 4 inches. Bought, 48*l*.

A lady and a gentleman slowly riding through a wood turn towards each other and kiss. The gentleman wears a long riding coat with wide sleeves and hood, fastened round the waist by a broad girdle from which a dagger hangs on his right side; and the hilt of a sword is seen on the other. His head is uncovered.

The lady has a hawking glove and carries the hawk on her left hand. She wears a hood and wimple.

An attendant, wearing a low hat with a peak over the forehead, walks before them and turns his head round, looking back and smiling.

Four dragons are the four corners, crawling round the rim.

220. '67.

MIRROR Cafe. A balcony, with figures; other groups below. French. 14th century. Diameter, $4\frac{5}{8}$ inches. Bought, 40*l*.

In the upper part of this mirror cafe are three pointed arches, with a balcony in front of them. Over the balcony in the middle, and in front of the two chief personages, a large piece of drapery is thrown. Under the canopy or arches men and women are talking and caressing.

Below is a garden, on which the people in the balcony look down; and in this garden three pairs,—three gentlemen and three ladies,—walk; employed also very much as in No. 228. '67.

At the corners are two dogs fitting on the edge of the balcony.

There have been four crawling dragons round the edge of this cafe; two are lost.

221. '67.

MIRROR Cafe. Three figures in a garden. French. 14th century. Diameter, $3\frac{5}{8}$ inches. Bought, 35*l*.

A large tree is in the centre between the branches of which a man, crowned, sits with his legs crossed; he holds an arrow in each hand, pointed at the two figures standing below. Perhaps this king symbolizes the god of love.

Right and left, below the branches of the tree, two persons meet. The woman carries a chaplet in both hands; the man has a hawk on his right wrist which he caresses with the other hand.

Crouching dragons form the four corners. One of these is much mutilated.

222. '67.

MIRROR Case. A hunting party. French. 14th century. Diameter, $4\frac{7}{8}$ inches. Bought, 15*l*.

A gentleman and lady are on horseback, gently riding through a wood; he affectionately regards her, and with one arm passed across her shoulders turns her face towards him with the left hand, which he places under her chin. The lady seems in no way displeased, nor does the gentleman show much doubt or hesitation.

He is dressed in a long furcoat with a hood which has fallen from his head and drifts away loosely in the wind behind him; he has a sword hanging at his girdle. The lady sits across her horse and wears a long riding gown, falling far below her feet; over it is a large mantle ornamented with large fringes. On her head is a large hat or cap, covering the hood which falls upon the shoulder, and, as was sometimes the case at that period, is brought round the neck beneath the chin.

Behind these two chief persons are two attendants on foot; dressed in short tunics girded round the waist. One of these has his head covered with a hood drawn up round the throat to the chin. Below, close to the feet of the horses, two hares are running.

223. '67.

MIRROR Case. Gentleman and lady playing chess. English. Late 13th century. Diameter, $4\frac{3}{8}$ inches. Bought, 16*l*.

The two, seated, are moving each of them a piece upon the board; the lady holds two which she has taken in her left hand. They sit under a canopy of heavy drapery supported by a pole in the centre.

The gentleman wears a long robe, with hood and short sleeves fastened tight below the elbow. His shoes are laced on the inside of the foot as high as the ankle. The lady wears a similar kind of robe; her head covered with a hood and wimple.

224. '67.

MIRROR Case. A game at chess. English. 14th century. Diameter, $2\frac{7}{8}$ inches. Bought, 8*l*.

Almost a repetition of No. 223, except that the lady does not move a piece upon the board, but holds up the right hand, as if

rather in dismay ; and the gentleman passes one of his arms round the pillar which supports the canopy from which the curtains hang.

The subject is placed within a pretty border of semicircular arches ; and in the spandril between each is carved a human face.

225. '67.

COVER of a Box. God the Father and the dead Saviour. German. 15th century. Diameter, $4\frac{1}{8}$ inches. Bought, 8/.

This carving is on the inside of the round lid of a box which has been made for some ecclesiastical purpose. The other side is turned with four or five circles in low relief.

The subject is unusual. The Almighty Father seated on the left, vested in a long robe over which is a mantle fastened at the throat, supports the dead body of our Lord, at which He looks with an aspect of sorrow and compassion. Behind the Saviour, and also supporting Him, is an angel who weeps and covers his face partly with one hand.

The body of our Lord is unclothed save by a piece of drapery across the hips.

226. '67.

MIRROR Case (imperfect). Hawking party. French. Late 14th century. Diameter, $2\frac{3}{4}$ inches. Bought, 8/.

It is not quite certain that this piece has been a mirror case ; it may have been the top of a small toilet-box.

The subject represents a lady and a gentleman, both sitting on the ground in a wood and seemingly resting after hawking. The lady plays with a small dog which she teaches to stand upright on his hind legs ; the gentleman plays with a hawk, carried on his gloved left wrist.

227. '67.

COMB. Figures with musical instruments. Italian. 14th century. Length, $6\frac{3}{8}$ inches ; width, $4\frac{1}{2}$ inches. Bought, 30/.

On each side are groups of men and women, some crowned, and several playing the guitar, hand-organ, violin, and tambourine. A few

are engaged in conversation; some embracing; others, as it seems, playing a game in which the man, nude, is blindfolded.

This comb has been painted and the background diapered; a few slight traces still remain.

228. '67.

COMB. On each side four figures in a garden. Italian. 15th century. Length, $6\frac{3}{8}$ inches; width, 5 inches. Bought, 28l.

The same subject is repeated on each side. Gentlemen and ladies walking and conversing in a garden. The women wear long gowns fastened with girdles round the waist; two of the men short tunics with very wide sleeves. The third man has a long gown with similar sleeves. All the dresses are fastened, covering the throat, close under the chin.

229. '67.

COMB. An attack upon a castle, and a love scene. Italian. 14th century. Length, $5\frac{3}{8}$ inches; width, $4\frac{1}{4}$ inches. Bought, 32l.

Upon one side is an attack upon a castle; the defenders, two only, seem to be men; although, as the subject is from a romance, they would be more probably intended for ladies. Two men, standing one on each side, fight with the two who are on the battlements; the besiegers are armed, one with a stone the other with a spear, and the defenders with spears. All the four have small triangular shields. None of them have armour on. Behind each one of the attacking party a tall man stands, as if applauding and urging on the attack. A lady also stands on the extreme left. Close to the castle wall another man crawls along the ground, as if to seek an entrance. At the gateway is seen the head of a lion, guarding it.

Upon the other side is the reward of the victor. He kneels on one knee before a lady who welcomes him with both arms extended, and an arrow has just been shot into her breast aimed by a flying figure of an angel, representing Cupid. Two groups of men and ladies occupy the rest of the space.

A small dog, the emblem of fidelity, is in front of the kneeling lover.

230. '67.

COMB. A hunting scene, and Morris dancers. English (?). 15th century. Length, $5\frac{3}{4}$ inches; width, 5 inches. Bought, 14/.

On one side an archer has struck a stag which is followed by two hounds; behind the dogs a man stands blowing a horn. The men are dressed in short tunics girded low across the hips.

On the other side are five morris dancers, a woman in the middle with four men. Two of the men dance with her; a third beats a drum and blows a clarinet; a fourth has a fool's cap and bauble.

The side panels have borders of foliated scrolls with flowers. The whole is carved coarsely but with much spirit in low relief.

231. '67.

COMB. A hunting scene; and the fountain of youth. Italian. 15th century. Length, $5\frac{7}{8}$ inches; width, $5\frac{3}{4}$ inches. Bought, 48/.

On one side is a hunting scene. A wood, with the huntsman on the right carrying a spear and a large horn. He wears a short coat or tunic girded at the waist and with a border of fur. Two big dogs chase a stag through the wood before him.

On the other side is the fountain of youth. An old woman, leaning on a crutch and accompanied by an old man with a long beard, advances toward the fountain from the left. Inside the fountain are two small figures upon whose heads the streams pour from above. On the right hand stand the old folks made young again, richly dressed and holding flowers in their hands.

At the foot of the fountain a fool sits, with cap and ass's ears, playing on a bagpipe. He is on the side where the old people are, and the meaning of his presence there is not difficult to guess at.

The dresses on this comb have been painted and gilded, still giving it a rich appearance. So, also, branches of vine with leaves and bunches of grapes running along the panels on each side.

232. '66.

COMB. Scrolls; perforated work, with a bust in a medallion. North Italian. 16th century. Length, $6\frac{1}{2}$ inches; width, $4\frac{5}{8}$ inches. Bought, 32*l*.

This comb is of the same style and character of workmanship with No. 2144. '55. The design, however, is more elegant and the hand seems to be that of a better artist. There is but one medallion in the centre; the bust of a man, on each side, upheld by two Cupids rising out of the ends, from which the scrolls spring which ornament the rest of the panel.

233. '67.

DIPTYCH, or Folding Devotional Tablets. Scenes from the Gospels. English (?). Height of each leaf, 5 inches; width, $2\frac{5}{8}$ inches. Bought, 35*l*.

This diptych is of good design, but somewhat coarse in execution. There is a character about it which would induce one to decide it to be of English rather than French work. Each leaf is divided into two equal square compartments. The subjects are enclosed in quatrefoils with points; and in their order run across the two leaves.

1. The Annunciation. This is treated in somewhat an unusual way. Both figures, the Blessed Virgin and the angel, are standing. The angel, on the left, holds a scroll in one hand and lifts up his right hand as if beckoning. With raised head he addresses the Virgin who stands before him, having one hand raised in submission and surprise and carrying a book in the other. A pot with a lily is placed between the two.

2. The Nativity, treated much the same as in 6824. '58. But there is here also on the right a representation of the message to the shepherds. Two of them, smaller figures, are seen with their sheep and from the extreme corner at the top an angel stoops down to them, holding a scroll.

3. The Adoration of the Three Kings, as in 235. '67. But the Child standing in His mother's lap caresses a bird, probably a dove, which the Virgin holds in her left hand.

4. The Crucifixion, as in 294. '67. The spear, however, which passes through our Lord's side is continued so as to pierce also with the other end the heart of the Blessed Virgin.

234. '67.

DIPTYCH, or Folding Devotional Tablets. Subjects from the Gospels. French. 14th century. Height $5\frac{1}{4}$ inches; width of each leaf, $2\frac{3}{4}$ inches. Bought, 30*l*.

The subjects are, on the left, the Virgin and Child; on the right, the Crucifixion; treated in the same manner, with slight variations, as in No. 294. '67. But under single arches, as in No. 148. '66.

There is but one angel over each subject and the spandrils of the arches are filled with quatrefoils; a head looking through from each.

The execution of this diptych is far inferior to those just referred to.

235. '67.

DIPTYCH, or Folding Devotional Tablets. Subjects from the Gospels. French. 14th century. Height, $4\frac{1}{2}$ inches; width of each leaf, $3\frac{6}{8}$ inches. Bought, 15*l*.

The left leaf represents the adoration of the three Kings. In front under the centre arch one of the kings kneels, holding in his right hand a hinged cup, the cover of which he lifts half up with his left hand. He kneels immediately before the Blessed Virgin who is seated and crowned. She supports the infant Saviour, standing upright in her lap. The Child bends forward towards the offered cup. Behind the kneeling figure another king stands, carrying in his right hand a closed cup of similar form and pointing with his left hand to the star, which, however, is not represented in the design. The third king stands under the left arch of the canopy, having a cup also in his right hand and lifting up the left hand as if in wonder or adoration. These two kings are crowned; the kneeling king is not crowned. All the figures are fully clothed, the drapery hanging in broad folds.

On the right leaf is the Crucifixion. The treatment is similar to the leaf fully described in the beautiful diptych, No. 294. '67. The variations are that the saint, supporting the Blessed Virgin on her left side, holds a book in her right hand, and the spear is represented still remaining in the side of our Lord. The quality of this diptych is so good, although inferior to No. 294, that it may be by the same hand, as it is certainly of the same school. The relief is of considerable depth, a quarter of an inch.

The subject of each leaf is under a canopy of three pointed arches, crocketed, and with a large finial; seemingly, a fleur-de-lis.

236. '67.

TRIPTYCH. French. 14th century. Height of centre-piece, $4\frac{7}{8}$ inches; width, $1\frac{7}{8}$ inch; width of each wing, 1 inch. Bought, 20*l*.

In the centre of this triptych is the Blessed Virgin, holding our Lord in her arms and standing under a cusped pointed arch supported by two slender columns with floriated capitals. The Virgin has a flower in her right hand. Her upper robe is fastened across the breast with a morse; the inner garment girded and falling down to the feet. The Child lifts His right hand to her lips. From above an angel is descending with the crown in his hands, about to place it on her veiled head.

In each wing an angel stands, holding what seems at first sight to be a chalice; but more probably these are candlesticks from which the candles, originally separate pieces, have been lost.

237. '67.

FOUR Plaques, probably from some coffer, which have been joined two and two with hinges, like diptychs. French. 14th century. Each plaque in height, 3 inches; in width, $2\frac{1}{8}$ inches. Bought, 49*l*.

1. The Nativity; treated as in No. 293. '67, but under a canopy of three pointed and cusped arches, with floriated finials. The cradle, however, is represented not in front before the couch but behind and above, immediately before the heads of the ox and the ass.

2. The Angel appearing to the shepherds. On the right side are three horned sheep; above them the angel stands upon a hill, with open wings and holding a scroll in his right hand. In the middle is a shepherd who leans on a long crook and lifts up his hand as if listening. On the left a second shepherd is sitting with bagpipes, which he has just removed from his mouth.

3. The Adoration of the Kings, as in No. 293. '67.

4. The Presentation in the Temple. The Virgin holds our Lord in her hands, in the act of presenting him to Simeon; whose hands and shoulders are veiled, as in 370. '71. Behind the Virgin is a woman who carries a basket with the offering. Both these subjects are under a pointed arch, cusped and with crockets.

These plaques have been painted and gilded. The gilding has been renewed in modern times.

238. '67.

PLAQUE. The Presentation. Lombardic (?). 10th century. Height, $6\frac{3}{4}$ inches; width, $4\frac{1}{8}$ inches. Bought, 40/.

It is not easy to name the country from which this rudely designed and coarsely executed piece, Byzantine in character, originally came. It has probably been a book-cover.

The Blessed Virgin stands vested in a kind of narrow chasuble and presents to Simeon the Infant, clad in a small shirt; Simeon receives Him in both arms, which are covered with a long veil. Behind the Virgin is St. Joseph who brings the offering, two turtle-doves; and a woman lifting up her hand to Heaven stands behind Simeon. In front is a low altar, vested, on which is placed a small Greek cross.

The group is represented under two arches carved without pretence of ornament, and between them a pillar, on which they rest, with fluted shaft and floriated capital.* This pillar is not seen (although it ought to be) lower than the height of the shoulders of the two central figures.

The artist has not attempted to express the folds of any portion of the draperies, except by a very few slightly incised straight lines and conventional triangular hollows at the bottom of each. The men have their feet bare; the women wear shoes.

239. '67.

PLAQUE. One half of a diptych, or folding devotional tablets. Scenes from the Passion. English (?). 14th century. Height, $6\frac{3}{8}$ inches; width, $3\frac{3}{8}$ inches. Bought, 15/.

There are three equal compartments in this plaque; divided by a band with a single-string moulding; the hollow filled with roses, carved in high relief and close together.

The lower compartment has the Betrayal and the kiss of Judas. The traitor approaches our Lord Who is seized on the other side by the right hand of a man, who points with the left to the apostle St. Peter. St. Peter forces down the head of Malchus and cuts off his

* The arches are similar in character to one of which a photograph is given in Labarte, *Histoire des Arts Industriels, Album*, vol. i. pl. xi. But the ivory there figured is of a later period.

ear with a broad-bladed sword. Behind Judas, a man stands holding a mace in one hand and in the other a lantern.

In the middle compartment is the Entombment. The body of our Lord lies on the top of the tomb entirely enveloped in a winding sheet, through which may be discerned the shape of the head and the arms crossed over the breast. Three women stand by: one at the head, her arms raised in prayer; the others at the side, behind, carrying vases with spices and ointment.

In the left part of this compartment Judas is hanging from the tree.

The upper division has the coronation of the Virgin; treated as in No. 6824. '58, except that our Lord rests his left hand upon a book; and two angels holding candlesticks stand one upon each side.

A fragment of the left lower corner has been broken off.

This diptych has originally been painted; slight traces of the colour still remain.

240. '67.

PLAQUE. Subjects from the Gospels. French. 14th century. Height, $10\frac{1}{4}$ inches; width, $3\frac{1}{8}$ inches. Bought, 15*l*.

This plaque is the centre-piece of a triptych of which both wings are lost: when complete it must have been of rather an unusual proportion, comparing the height with the width of each wing.

The subjects divided in two equal compartments are, below, the Virgin and Child under a pointed arch, cusped, with crocketed pediment and double-flowered finial. This is treated as in No. 294. '67. Above, under a similar arch, the Crucifixion; as in the same No., except that the Virgin and St. John stand alone. The conventional sun and moon are represented behind the points of the cusps of the arch.

241. '67.

PLAQUE. Scenes from the Gospels. French. 14th century. Height, $4\frac{5}{8}$ inches; width, 3 inches. Bought, 22*l*.

A very beautiful panel carved in openwork which has probably been a portion of a book-cover. It is divided into two equal parts; two subjects in each, under a rich arcade of six small pointed arches with gables over, cusped and crocketed. The subjects are separated by a slender column which supports the canopy.

Below on the left is the Annunciation; on the right the Visitation. Above, on the left, is the Crucifixion. These three are represented as in Nos. 294. '67 and 6824. '58. But there is a remarkable ornament carved on the breast of our Lord upon the cross. It has the appearance of a small square breastplate divided by a cross incised upon it, and is bound round under the arms by a broad band.

Above, in the right division, is the Resurrection. The Saviour, carrying the symbolical crozier and clothed in a single long robe which leaves the whole right side and arm exposed, is stepping out of the sepulchre. He holds up His hand in the act of benediction. A twisted chaplet or fillet is round His head. On either side an angel stands upon the edge of the tomb with hands clasped in adoration.

242. '67.

PLAQUE. The Nativity. English. 14th century.
Height, $4\frac{3}{8}$ inches; width, 2 inches. Bought, 30/.

One leaf of a small diptych. The Blessed Virgin lies upon a couch, with St. Joseph behind and the cradle with the Child in front, as in the diptych No. 6824. Above is a hill on which are seen sheep and three shepherds to whom two angels are speaking, standing on the summit of the hill. One of the shepherds has a bagpipe in his arms.

The subject is under a canopy of a single pointed arch, with cusps and a crocketed pediment, or gable; in the centre of which is carved a rose.

243. '67.

PLAQUE. Subjects from the Gospels. Italian. Circa 1300. Height, 4 inches; width, $2\frac{1}{2}$ inches. Bought, 7/.

This is the centre-piece of a triptych; very well and carefully carved in high relief; portions of it standing out clear from the background.

The plaque is divided into two equal divisions with a pediment above. A subject is in each division, under a widely-spreading low trefoil arch, in the spandrils of which are angels blowing trumpets.

The lower compartment has three subjects. The Virgin sits in the middle, crowned and holding the Infant in her arms. On the left

is the Adoration of the Kings ; all three wearing crowns, two standing, and one kneeling in the act of offering his gift. On the right is the Nativity. The Virgin lies in front on a low couch, resting her head upon her right hand and covered to the shoulder with a quilt. St. Joseph sits behind ; and above in a cradle is the Infant wrapt in swaddling clothes. Over the cradle the heads of the ox and the ass issue from the background, close under the arch.

In the upper compartment is the Crucifixion. Christ, a larger figure than the rest, has just been nailed by the feet and two men on ladders are fixing the nails in His hands. A woman, St. Mary Magdalen, kneels at His feet with a chalice in which she is receiving the drops of blood. On the left and right, in opposite corners, stand the Blessed Virgin and St. John. A man whose arm has been broken off stands at the left side of our Lord, looking up. Probably he held the sponge with hyssop.

In the pediment is the Last Judgment. Our Saviour sits in the centre, in majesty, with His right arm and hand raised and extended. On either side, originally, was an angel with a trumpet, summoning the dead who are rising from their graves. One angel has been broken off and lost and the place supplied wrongly, in modern times, by a figure meaning nothing and sitting in a chair.

The triptych, of which this plaque alone exists in the Museum, must have been when perfect a very beautiful work, and of an unusual style and treatment. The figures are about $\frac{3}{4}$ of an inch in height, with the exception of that of our Lord on the cross which is an inch and a quarter. Nevertheless the expression and gestures of all are admirably given.

244. '67.

PLAQUE. Two domestic scenes. French. 14th century. Height, $2\frac{1}{8}$ inches ; width, $4\frac{3}{8}$ inches. Bought, 8/.

A panel of a small casket. It is divided into two compartments ; in each of them is a lady and gentleman, under a pointed arch with cusps and crockets.

On the left the two are making a chaplet, taking the flowers from a rosebush which grows between them. On the right they are represented sitting together, embracing. The man has a hawk upon his wrist ; the lady plays with a small dog.

245. '67.

PLAQUE. Two love scenes. French. 14th century.
Height, $2\frac{1}{8}$ inches; width, $3\frac{1}{4}$ inches. Bought, 6*l*.

A panel of the same casket as No. 244. It is divided also into two compartments; in each of them a lady and a gentleman under a canopy as there described.

On the left the two are meeting and embracing; on the right, the gentleman kneels before the lady who is placing a crown or chaplet on his head. All the figures in both these plaques are dressed alike in a single long gown, not fastened round the waist.

246. '67.

PAX. St. Michael and Satan. English. 14th century.
Height, $4\frac{3}{4}$ inches; width, $3\frac{1}{2}$ inches. Bought, 10*l*.

This piece is round, according to the natural form of the tusk from which it has been cut.

St. Michael, with wings outspread, is fully armed but has his head bare. Over his armour is a mantle which flows behind him and is fastened in front with a large brooch. With his uplifted right hand the archangel is about to strike Satan, who lies prostrate at his feet with a horrible countenance; his right arm has claws instead of fingers, and it is raised pressing against the shield of St. Michael.

This pax is injured; a part of the top corner broken off.

247. '67.

PAX. French. 15th century. Height, $5\frac{1}{2}$ inches;
width, $3\frac{1}{8}$ inches. Bought, 8*l*.

In this pax the Saviour is represented standing in the open sepulchre and is seen as low as the hips; round which a vestment is folded falling down. The upper part of His body is unclothed; and the arms crossed in front before Him. The head, surrounded by a nimbus, droops towards the left shoulder. Behind the tomb on the left the Virgin stands, supporting our Lord; and on the right a saint, probably St. John. The base of the tomb is sculptured with a foliated scroll ornament. The group is placed under a pointed arch.

On the face of the sepulchre is engraved "*Humylitas vincit.*" Resting on the two tall points of the letters h and l and covering the three intermediate letters is a crown. This is of the same character with crowns seen over the first letters of title-pages in books printed by the early French printers; especially by Martin Morin of Rouen.

On the back of this pax there is cut in low relief what appears to be some kind of musical instrument, with pegs to tighten the strings. It may possibly be a private or trade mark of the artist or dealer.

248. '67.

PLAQUES, four. The Evangelists. French. 12th century. Each, $1\frac{7}{8}$ inch by 1 inch. Bought, 10/.

These small pieces have been probably the corners of a cover of a manuscript of the Gospels. In each an evangelist is seated writing at a small desk and with his appropriate symbol in the corner. The execution of the figures is good, and the position of every one different from another. Two are writing; one seems to be mending his pen; and the fourth dipping it into the ink.

249. '67.

PLAQUE. A hawking party. French. 14th century. Height, $3\frac{3}{4}$ inches; width, $2\frac{1}{2}$ inches. Bought, 8/.

One leaf of a pair of writing tablets. A lady and gentleman riding through a wood. She carries a whip in her right hand, and he has a hawk upon his left wrist. Turning his face towards the lady, he caresses her under the chin with his right hand. The gentleman wears a loose riding coat and a girdle from which a sword hangs; the lady is dressed in a long robe falling completely over the feet and drawn tight across the upper part of the body. She sits astride her horse. A large cloth falls on each side under the saddle.

The subject is given under a canopy of three pointed arches, with crocketed pediments and finials.

250. '67.

PLAQUE. The Crucifixion. Carlovingian. 9th century.
Height, $8\frac{1}{4}$ inches; width, $4\frac{3}{4}$ inches. Bought, 40*l*.

This is almost a repetition of No. 251. '67. Probably by the same hand and better in execution. The variations are that the title has the fuller legend, "I. H. S., Nazarenus rex. Ju."; instead of a horse's head, a twisted serpent rises up at the foot of the cross; two women, full length figures, look out of each of the two small buildings; and the angels have no veils falling from their hands.

The whole plaque has been thickly studded with small gold pins, apparently with no distinct purpose or meaning. Some few of the studs still remain.

251. '67.

PLAQUE. The Crucifixion. Carlovingian. 9th century.
Height, $9\frac{1}{8}$ inches; width, $4\frac{1}{2}$ inches. Bought, 33*l*.

Our Lord, hanging upon the cross, occupies the centre of the panel. Both feet are nailed separately to the upright beam and the figure is less clothed than is usual at this period. Under His right arm a woman stands holding a cup into which a stream of blood pours from His side. Under the other arm is another woman carrying a banner. Behind these are the Virgin Mary and St. John. Two men stand at the foot of the cross; one with a spear, the other with the sponge and hyssop. From above two angels stoop, each with one hand lowering towards the Saviour the end of a veil. Above the title, on which is incised, "I. H. S. Nazarenus rex", are two small busts; one, a woman having on her head the crescent moon, the other, a man wearing a full crown, to represent the sun. This last is vested with a classic toga fastened with a fibula.

On either side of the cross, at the foot, is a small building with a dome and two windows. Three heads, one above the other, look upwards to the cross from each open window. At the foot of the cross is carved a horse's head.

At the bottom are two emblematical figures, male and female: the earth and the ocean. The man sits upon a large sea-horse and holds an oar in his right hand; the woman sits upon the ground, holding a cornucopia from which spring palm-branches. A serpent winds up round her arm.

The whole is in a deep foliated border, with acanthus.

252. '67.

PLAQUE. The Crucifixion. Carlovingian. 10th century.
Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches. Bought, 46*l*.

Probably a book-cover. Our Lord stands upon a board fastened to the cross, the feet separate; His body clothed from above the hips half way to the knees; the garment suspended from a broad girdle fastened with a centre ornament. His head drops on the right shoulder, and a stream of blood pours from the wound on that side into a vase held up by a woman. Below the extended hands, fastened to the cross, stand the Virgin and St. John. Close to St. John a soldier, the centurion probably, looks upwards at the Son of God; this man wears the toga fastened by a fibula across the shoulder. Two men at the foot of the cross turn away from it on either side; one carrying the sponge on a spear and a small bucket with round handle with the hyssop. A dragon crouches beneath the board to which the Saviour's feet are fixed.

In the corners at the bottom are two figures, seen to the waist, in attitudes and with gestures expressive of sorrow and indignation. Above the cross two groups of angels stoop down in adoration, and between them a hand holding a wreath issues from the clouds. The symbolical sun and moon occupy the extreme corners.

The subject is within a foliated border.

253. '67.

PLAQUE. The Transfiguration. Carlovingian. 10th century. Height, $5\frac{5}{8}$ inches; width, $3\frac{1}{8}$ inches. Bought, 39*l*.

This has been perhaps a panel of a casket or part of the cover of a book. The upper half is filled with three figures; our Lord in the centre, standing and surrounded from head to foot by an oval nimbus. On His right hand is Elias, on His left Moses with the two tables of the law. Above our Saviour an open hand descends from clouds in the act of benediction. At the bottom of the plaque are seen the three apostles; one, in the middle, on his knees but raised in an attitude of amazement as if speaking; the other two crouched, one on each side, in fear. Between the two groups are three small buildings of two stories in height, the three tabernacles.

The subject is within a rectangular border of acanthus leaves.

This piece of ivory has been twice used. There is another subject on the back, of the ninth century, almost uninjured and complete. Originally this seems to have formed the door of a small reliquary: as there still remain traces of a fastening or lock in the middle of one side, and of two hinges on the other. Having for many years (probably for centuries) been hidden from the light, this side has become discoloured.

The subject is the Last Judgment, in low relief. At the top, in the middle, the Son of God is seated, holding a scroll in each hand, half unfolded. On either side of Him are three angels blowing straight trumpets. Immediately below, standing upon a crescent, is the archangel summoning the dead; these rise from their open tombs, the blessed on the right hand of the Saviour, the wicked on the left. Although this ivory has been somewhat roughly treated and shows moreover marks of continued use, when employed for its first purpose, nevertheless it is still not difficult to distinguish the expression of horror on the faces of the condemned. The two lower parts of this subject are occupied by an angel in one corner receiving the redeemed into their everlasting habitation; represented by the open door of a building with a small cupola; and in the other corner, by the open mouth of hell into which the wicked are driven.

Upon the scroll in the Saviour's right hand is the mutilated inscription, "Venite bene atr . . . mei percipit . . vo . ."

A narrow border with a small ornament of pierced circles surrounds the whole. The top bit of the border has been cut away in order to fit the piece for its later purpose.

254. '67.

PLAQUE. The Ascension. Carlovingian. 10th century.
Height, $5\frac{1}{4}$ inches; width, $3\frac{1}{4}$ inches. Bought, 30/.

Of the same date and perhaps by the same hand as No. 253. '67, and in like manner carved upon a piece which had been before used for another purpose, this plaque is possibly from the same destroyed reliquary or casket.

Above, in the upper part of the plaque, our Lord is ascending into Heaven, an angel on each side bending forward in an attitude of adoration. The Saviour is surrounded by an oval nimbus or vesica. Below is a group of the apostles, some of whom are scarcely to be seen, being cut in very low and faint relief; all with heads raised and gazing up into the clouds. In the midst of them the Blessed Virgin stands; and there are trees, as if to show a garden.

The plaque has a foliated border.

The reverse side is carved in good relief and well executed, with two small squares containing, in the upper, two birds, and in the lower, two goats, tied with an interlacing ornament. These little panels are divided and surrounded by a broad border of scroll ornament with birds and animals.

255. 256. '67.

PLAQUES, two. Scenes from the Life of Christ. Carolingian. 10th century. Height of each, $3\frac{1}{4}$ inches; width, $2\frac{3}{8}$ inches. Bought, 25*l.* each.

These are portions probably of some casket which contained, when perfect, a complete series of subjects from the history of our Lord. Both in design and in execution those which remain are good, and the whole must have been a very effective and rich object.

One plaque has the Transfiguration. Above, surrounded by a perfectly-plain vesica or oval nimbus, our Lord stands almost touching with His right hand Elias and turning His head from him towards Moses, who approaches with stooping and humble gesture on His left. A hand descends upon the Saviour's head, from clouds above. Below are the three apostles as in No. 253. '67.

The other plaque has two scenes. The upper, Christ healing a paralytic. The sick man with hands dropt and open before Him bends forward, dragging his legs weakly; the Saviour almost touches him with His right hand extended. The paralytic is bare to the waist, over his loins is a short garment. Behind our Lord are four of the disciples. The lower scene is our Lord giving sight to the blind, as in No. 280. '67, except that three men accompany and follow the blind man, one of whom guides him, holding his left arm.

Each plaque is surrounded by a rich foliated border of acanthus and divided by a line with low curves across the middle.

257. '67.

PLAQUE. Scenes from the Life of our Lord. Carolingian. 9th century. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{8}$ inches. Bought, 30*l.*

This is divided into two equal compartments. The lower has for its subject the anointing of our Lord's feet by St. Mary in the house of

Lazarus. The Saviour sits leaning His arm upon a small round table which is covered with a cloth, on which are vases holding fruits. He turns aside from Mary, who kneels at His feet wiping them with her hair, to speak to and reprove Judas who has just risen from his seat and stands in the act of addressing our Lord. Behind Judas sit four guests, also near the table. From below two servants are bringing up wine from flagons which are on the ground close to them. A small building, like a church, is seen on the right hand of our Lord in the distance. The whole action and the characters of the speakers is well designed and the execution good.

In the upper division is the Entry into Jerusalem. Two men lay their garments in the way before the feet of the ass on which the Saviour rides, lifting up His right hand in benediction. Five disciples accompany Him, carrying palm branches in their hands.

The border is floriated with acanthus leaves and runs across between the two divisions. In its later use, this piece was probably a part of a casket representing the history of our Lord.

This ivory has been used before for another purpose; on the back is a barbarous carving of the seventh or eighth century, from which the top has been cut away. This also has had, at least, two divisions or compartments; in the lower, is the Baptism of our Lord. He is represented not in the river Jordan but, in the manner of the age in which the artist (if we may so call him) lived, sitting in a small cistern or font, and over Him and lifting Him by the right hand stands the Baptist, nimbed and clothed in a rude cope. Behind our Lord an angel stands and a tree is behind St. John.

The upper compartment shows a part of the Ascension. The apostles, grouped together, are gazing up into heaven, and a standing figure in the midst, eagerly stretching out her hands, is probably the Blessed Virgin.

258. '67.

PLAQUE. Walrus ivory. The Ascension. Rhenish Byzantine. 11th century. Height, $5\frac{5}{8}$ inches; width, $4\frac{1}{4}$ inches. Bought, 45*l*.

This is of the same period and probably of the same school as No. 145. '66. Both examples are formed of three separate pieces of ivory, taken from near the end of a tusk or from small tusks and following the natural curve.

In the centre our Lord is represented ascending into heaven, surrounded by a richly decorated oval nimbus. He carries the banner of the Resurrection in His left hand and with the right hand outstretched touches a hand which issues from above, in the act of benediction. Two angels support the nimbus, one on each side.

Below are two groups of apostles; on one side six, on the other five; in front of whom is the Blessed Virgin, looking upwards and with uplifted hands. The robes of our Lord, of the angels, and of the two groups are all ornamented with the same kind of small incised dots as in No. 145. '66.

Under the lowest point of the nimbus is a low mound from which the Saviour rises; and in front of it is the prophet Habakkuk, seen to the waist, holding in both hands a long scroll, on which is inscribed in uncial letters, "Elevatus est sol." Above his head the name "ABACVC."

259. '67.

PLAQUE. The Ascension. German? 11th century.
Height, $4\frac{3}{4}$ inches; width, $2\frac{1}{2}$ inches. Bought, 30/.

A very interesting piece and still remaining in the book-cover for which it was originally made. The material is walrus ivory.

Our Lord standing on a cloud occupies the upper half of the plaque, carrying the crozier with the flag in His right hand. He is vested in a long single robe, girded round the waist and thrown over the left arm and shoulder. His feet are bare. On either side are the conventional symbols of the sun and moon, and the background of the sky through which He is ascending has small stars carved over it in low relief.

Below is a group of the apostles, looking up; and on each side stands an angel, represented much taller than the apostles.

A large fragment, only, remains of the manuscript itself. At the beginning is a part of an evangelistarium, containing gospels for Sundays between Innocents' day and the middle of Holy Week. These are followed by a copy of the charter, printed in the *Gallia Christiana*, vol. 3, p. 423, among the "*Instrumenta ecclesiæ Sedunensis*." The rest of the volume is a portion of a missal.

260. '67.

PLAQUE. The Saviour in Glory. French. 12th century.
Height, $4\frac{7}{8}$ inches; width, $2\frac{3}{4}$ inches. Bought, 7*l*.

This is, unfortunately, only a fragment and has probably been a part of a book-cover. The subject is in low relief, well designed and executed with great spirit.

The centre is occupied by our Lord Who is enveloped in an oval nimbus. He holds a book in His left hand and in the right a long staff with a double cross and banner at the top. Outside the nimbus are the lion and the dragon on which the Saviour rests both feet, treading them down. Two other animals are in the corner, seemingly the conventional asp and basilisk.

Our Lord is vested in a long robe and a large cloak or pall; this last is crossed over the shoulders and the ends of it float away on either side.

There is a beautiful border; an undulating scroll, the intermediate spaces filled with an ornament of leaves.

261. '67.

PLAQUE. The Saviour in Majesty. French or English.
14th century. Height, $4\frac{1}{4}$ inches; width, $2\frac{3}{4}$ inches.
Bought, 20*l*.

This is a beautiful example of the rare sculpture in open work, and has probably been the centre-piece of the cover of a small book of the gospels.

In the middle our Blessed Lord sits on a throne within a diamond-shaped compartment, the points of which touch the borders of the square outside. He is clothed in a long garment over which, in broad heavy folds, a large cloak falls, enveloping almost the entire figure and fastened in front with a cruciform fibula. The face is that of a middle-aged man with a beard divided at the chin. He wears the tiara or triple crown and holds the globe, with a Latin cross, in the left hand, raising the right hand in benediction with two fingers extended. The throne is like a curule chair, the extremities of both ends of the seat sculptured, each with the head of a dog. His feet rest upon a rainbow, supported from beneath by the small figure of an angel. Across the breast is a stole.

The corners of the square are filled with finely executed symbols of the four evangelists.

This piece has been painted. Traces of colour still remain, more evidently on the tiara and the crossed stole.

262. '67.

H E A D of a Tau. Walrus ivory. Northern Europe. 12th century. Length, $6\frac{1}{2}$ inches; width, 2 inches. Bought, 10/.

This Tau is formed of two half snakes, their bodies joining in the centre, their heads twisted round underneath looking away from each other. They are ornamented with waving bands interlacing. In the middle on each side, front and back, under a round arch with Norman columns, is the figure of a saint; one vested as an archbishop with pall and chasuble; the other in a large cloak and long tunic.

The genuineness of this Tau may fairly be questioned.

263. '67.

C A S K E T. The legend of St. Margaret. French. 14th century. Height, $2\frac{1}{4}$ inches; length, $3\frac{7}{8}$ inches; width, $2\frac{1}{4}$ inches. Bought, 48/.

On the lid are four saints: St. John Baptist, St. Agnes, St. Barnabas, and St. Catherine. They stand under a canopy of four pointed arches with cusps and crocketed pediments.

The sides are filled with scenes from the history of St. Margaret, represented under an arcade of a similar character. In front to the left the saint is seen sitting with a distaff in her hand, and, approaching her, is Olybrius the Roman governor with his horse behind him. On the right of this same panel she is led off to prison, having rejected his proposal to marry her.

On the back St. Margaret, unclothed to the waist, is being scourged by the executioners, and in the other two compartments of the same panel she is being led back and thrust again into her dungeon.

One side, divided into two compartments, shows her encounter with the devil in the form of a dragon, from whose body, bursting open, she is emerging after he had swallowed her. The other division has her execution. The saint kneels with upraised hands, and a man behind, seizing her long hair, lifts his sword to strike off her head.

The other side has also two compartments. In each of them is a man sitting, crowned, and with one leg crossed over the other.

264. '67.

CASKET. Domestic scenes. English (?). 14th century.
Height, $2\frac{1}{2}$ inches; length, 5 inches; width, 3 inches.
Bought, 48/.

The lid has four figures; two ladies and two gentlemen alternately, each under a pointed arch with crocketed pediment. The gentlemen carry hawks on their wrists; the ladies wear long streamers of the time of Edward the third hanging from their sleeves. The men have close-fitting tunics, or the *côte hardie*, with tippets and hoods. The hood of one is slung round, so as to show the long pendant or liripipe hanging in front of him. Both wear girdles low down across the hips.

The front has four divisions: two people conversing in a garden; and in the corners, two others playing on musical instruments.

The ends have two divisions each. On one end are ladies and gentlemen sitting and talking; on the other, two playing chess, and a lady crowning her lover with a chaplet.

265. '67.

PLAQUE. Two subjects with warriors. Byzantine.
12th century. Height, $2\frac{7}{8}$ inches; length, $10\frac{5}{8}$ inches.
Bought, 46/.

The front of a casket, in three pieces of ivory. The subject on the left represents a king or warrior seated and wearing chain armour, with uncovered head, holding a long rod or sceptre in his left hand, and stretching the right arm forward towards two men who approach him stooping and with a gesture of reverence or submission. They carry some gift or tribute in their hands, which are covered with the long sleeves of their tunics. The king sits upon a cushion placed on a strong seat with bars and four legs. A cloak is thrown over his left arm. Behind him are three warriors standing and in attendance, similarly armed in mail over tunics falling to their knees, and having long spears and shields. They have pointed helmets with chain pieces falling behind the neck.

On the right sits (probably) the same royal personage on a throne, wearing the same kind of dress and attended by the three warriors. He turns as it were suddenly to one side, to listen to the message of

two foldiers or warriors who approach him with hurried and eager steps and stretching out their right arms with a threatening gesture. Each is armed with a plain cuirass, sword, and shield. Possibly they represent heralds delivering a hostile message. They are evidently intended for warriors of another country.

266. '67.

PLAQUE. The Crucifixion and Resurrection. Carolingian. 10th century. Height, $6\frac{5}{8}$ inches; width, 4 inches. Bought, 48/.

This has been perhaps a book-cover, perhaps a part of a casket or reliquary. The top compartment is occupied by the Crucifixion. In the centre, our Lord, fully clothed and resting His feet separate on a block nailed to the upright beam, hangs from the cross. A foldier is piercing His side with a spear, and another stands looking upwards on the other side. Behind these, on the right hand and on the left, are the Blessed Virgin and St. John. Behind these again are the two thieves with feet tied to the cross and unclothed down to the waist.

In the middle compartment is the open tomb above which rises a low turret with a cupola. An angel, holding a tall staff with a small cross in his left hand, extends the other towards a group of three women who approach carrying the spices and ointments. On the other side of the tomb two foldiers are seen, still sleeping.

Four other small subjects fill up and crowd the vacant spaces of the plaque. It is not easy to explain two of them. The lower two are the usual symbolical representations of the earth and sea. All appear to be coarse copies of earlier work, perhaps Roman of the 6th or 7th century.

This plaque once formed part of a very early carving; the half of a consular diptych. Traces of the head of a sitting figure still remain, with some portion of the curls of his hair. The rest has been planed away.

Another fragment, the remaining half of the same leaf of the diptych, is in the British Museum: it has also been mutilated and adapted to a like purpose with the present piece. Very probably the two were made at the same time for the same reliquary, or the same book.

267. '67.

PLAQUE. The Annunciation and the Nativity. Southern French? 12th century. Height, 4 inches; width, $2\frac{3}{4}$ inches. Bought, 48/.

This has probably been a portion of a book-cover and is divided into two equal compartments.

Above, is the Annunciation. The Blessed Virgin is seated on a high chair or throne, covered with a cushion, under a canopy formed like a square doorway supported on one side by a stout pillar with foliated capital. She turns towards the angel who approaches with his right hand uplifted and carries a long staff in the other. The Virgin is vested in a long under garment or stole; over which is a tunic falling below the knees, and the upper part of her body is enveloped in a large cloak crossed in front and thrown back over the left shoulder. Her head is covered with a veil. The angel wears a robe like the ancient toga but with long sleeves and tightly folded across the waist. A curtain is carried from pillar to pillar of the doorway, behind the head of the Virgin; and on her right hand is the representation of a building.

Below is the Nativity. The Blessed Virgin lies on a sloping pallet or bed half covered with a quilt or coverlet, and at the foot sits St. Joseph in the usual attitude of meditation. Between the two is a small tree; and above it the Infant in a cradle, with the heads of the ox and the ass seen through a round arch. On the left is the star of Bethlehem; and the town itself is conventionally shown by a small series of towers joined together hexagonally by a low wall, above the head of St. Joseph. By the side of the Virgin is a low stool, on which are placed her shoes.

This plaque is finely carved; portions of it may be compared with the curious crozier, No. 218. '65, and with the handle of the flabellum, No. 373. '71.

268. '67.

BOX, elliptic, cylindrical form. Carlovingian. 11th century. Height, $2\frac{5}{8}$ inches; longest diameter, $2\frac{3}{8}$ inches. Bought, 48/.

This small box has lost its cover; and is carved from a piece of walrus ivory.

The front shows a tonsured priest, his hands covered with a large

veil, carrying a chalice to an altar on which stands a candlestick. The altar has a cloth on it, falling over the sides. In another compartment two religious are embracing, one wearing a long habit with a cowl, the other with a chafuble over his habit. Both these have the tonsure. The third division has a man lying prostrate on the ground outside a building, at the door of which a priest stands as if prepared to receive and welcome him. The subjects are taken from the life of some saint.

269. '67.

PLAQUE. The Symbol of St. John the Evangelist. Byzantine. 12th century. Height, $4\frac{5}{8}$ inches; width, 5 inches. Bought, 48/.

This very beautiful piece is, unhappily, a mere fragment. It has been cut off from the leaf of a diptych of which it formed the top, or it may have been a portion of a book-cover.

In the centre is an eagle, admirably executed in low relief, the head turned aside and nimbbed, with expanded wings and the feet resting upon a clasped book. Surrounding the eagle is a circle with a square border, filled with a well designed rich ornament of acanthus. Each corner inside the square is occupied by a bold floriated ornament. The whole style is Romanesque.

270. '67.

PLAQUE. Two Apostles seated. Byzantine. 9th century. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches. Bought, 24/.

The two apostles are seated: the one on the left, in a folding chair with a tall back and with a sloping arm formed of a dolphin, is dictating with raised right hand to the other apostle who sits upon a chair of similar style, but with a back and without arms. This apostle writes in an open book with a stylus. Each figure has a square footstool on which the feet rest, bare but fanded.

Between the two apostles an angel, representing the Genius of Rome, stands holding in his left hand a long rod or sceptre, and above his head carved in relief upon the edge of the frame are the words, ΠΟΛΙΣ ΡΩΜΗ. In front of the angel is what appears to be a stand for carrying the instruments of writing; in the ornamental part of which two dolphins are again represented.

These apostles probably are St. Peter and St. Paul: on the right knee of the figure on the left is incised the Greek letter π . The heads differ altogether in character. That of St. Peter on the left seems almost to be a portrait; powerfully drawn and executed, as of a person in some high dignity. The other is in style rather like the head of our Lord on a plaque of about the same period, now in the British Museum, representing the raising of Lazarus.

271. '67.

PLAQUE. Six Apostles standing. Italian. 16th century.
Height, $4\frac{1}{2}$ inches; width $5\frac{1}{4}$ inches. Bought, 24*l*.

In the middle stands St. Peter, carrying his cross upright and turning away to St. Paul who addresses him with outstretched left hand, resting his right hand on a sword. Behind St. Peter are St. Bartholomew with his knife and three other apostles. All are clothed in long tunics with the pallium or cloak over.

Three pilasters are in the background; and a large cart or carriage, of which two wheels are seen, ornamented with a double band of large lotus leaves.

272. '67.

PLAQUE. An Apostle. 10th century. Height, $4\frac{1}{2}$ inches; width, $2\frac{3}{4}$ inches. Bought, 15*l*.

A fragment cut out of some larger piece; representing an apostle or saint standing and holding in one hand a scroll. He is robed in an ample cloak which is carried across his shoulders and falls in numberless small folds down to his feet.

273. '67.

FIGURE. Our Saviour seated. Byzantine. 13th century.
Height, $4\frac{5}{8}$ inches; width $2\frac{5}{8}$ inches. Bought, 15*l*.

Our Lord is represented sitting on a throne with cushion and four round legs. His feet rest upon a square footstool; one hand supports a large book clasped and with ornamented sides, the other is raised in the act of benediction. He has long hair falling over the shoulders and a

short and thick beard. His robe, loose across the chest, falls in heavy folds over and between the knees, and in sharply cut closer folds down to the feet which are bare and sandaled. An outer garment covers the shoulders, and is gathered together and crossed at the waist.

There is great dignity in the head of this small figure which is well executed.

It has been probably part of a book-cover. The upper portion of the figure of our Lord is carved clear, leaving no background. This has been cut away in later times, and the nimbus which originally surrounded the head has not been spared. The nimbus was cruciferous; a slight trace of it still remains.

274. '67.

PLAQUE. An Apostle standing. Carolingian. 11th century. Height, $4\frac{1}{8}$ inches; width, $2\frac{5}{8}$ inches. Bought, 15/.

This finely executed piece has probably been the cover of a small book. The apostle is St. Paul; who stands lifting up the right hand open and carrying a double rolled scroll on his other arm. He is clothed in a long robe girded round the middle, broadly treated across the body but falling in sharply cut narrow and numerous folds towards the feet. Over the body, covering the back, is a large cloak hanging from the shoulders and unfastened. A tree very delicately cut, with three branches of leaves at the top, is on each side of the apostle.

In the broad single moulding of the border is incised in uncial letters this inscription: "Pernicies . fidei . faulus . cedendo . fideles . invigila dei . verba . serendo . di."

275. '67.

PLAQUE. A king riding towards another king in bed. English (?). 11th century. Length, $4\frac{5}{8}$ inches, width, 2 inches. Bought, 10/.

Perhaps a panel of a casket, representing when entire the whole history of some legend of which in this single piece we have only one fragment. From the left side a king, with three attendants who accompany him on foot, rides towards a low building, yet nevertheless seeming to represent conventionally a house of three stories with battlements, in which lying on a bed is another king, who raises himself up as if to greet the

coming visitor. Three attendants here also are standing by the king behind his couch.

276. '67.

PLAQUE. A Bishop giving benediction. French. 13th century. Height, $4\frac{1}{2}$ inches; width, $3\frac{3}{8}$ inches. Bought, 10*l*.

This has been the centre of a triptych and is carved in high relief. The bishop stands under a trefoil arch above which is an arcade of two low stages and towers. He is fully vested with small pointed mitre, chasuble, maniple, sandals, and gloves; the right hand is in the act of benediction and his pastoral staff is held upright in the other.

On either side kneel two small figures; upon the bishop's right is a man; on his left a woman; both dressed in the costume of the period. The woman wears a cloak and has a round cap or hat, fastened by a broad band which passes under the chin.

277. '67.

PLAQUE. The half of a pair of writing tablets. French. 14th century. Height, $3\frac{1}{8}$ inches; width, $2\frac{1}{8}$ inches. Bought, 10*l*.

This piece has been much mutilated; the square corners at top have been cut away down to the corbels from which the arch of the canopy springs; under which the subject is represented.

The Blessed Virgin stands in the centre, holding a lily in her right hand and carrying the Infant on her left arm. Upon her left is St. John the Baptist clothed in his raiment, with the lamb; and on her right St. Catherine, crowned; holding in one hand the palm of martyrdom, in the other her wheel.

Above the Virgin, two angels issuing right and left hold a crown suspended over her head.

The background of this plaque has been gilded.

278. '67.

HANDLE of a Dagger. French. 14th century. Length, $5\frac{3}{8}$ inches; width, 3 inches. Bought, 48*l*.

The corners of this handle are formed of the heads of two women, with wimples; and of two men, whose hair is bound round with a fillet.

Their dresses trail down the sides and join. In the centre on each side is the head of a bearded man within a lozenge.

279. '67.

PLAQUES, six. Scenes from the Life of our Saviour. German. 12th century. Each plaque in height, 2 inches; width, $1\frac{3}{4}$ inch. Bought, 10/.

These small plaques, carved in low relief, have formed part of a much larger series representing the life of our Lord, and originally were perhaps the ornaments of a shrine or reliquary. They are now enclosed in a black frame.

It is best to take them according to the present arrangement, beginning at the top.

1. Three saints; each holding a book and lifting the right hand in benediction; fully vested in long garments and with a large cloak thrown over the left shoulder.

2. The incredulity of St. Thomas; treated as in No. 211. '65, except that our Lord has nothing in His uplifted right hand; and all the other apostles stand in crowded groups on each side behind the Saviour.

3. Two men carry Lazarus to the tomb. The tomb is represented by the same open coffin-shaped small building as in No. 280. '67; and Lazarus, wrapt in grave clothes, is carried towards it by two men who wear short tunics girded at the waist.

4. Healing the demoniac. The possessed man, clothed only from his hips to the knee and with hands fastened behind his back, rushes forward with hair streaming in the wind towards Christ Who approaches him with open arms. Behind our Lord an apostle or disciple stands, vested in a long robe and with a cloak over him.

5. The taking down from the Cross. St. Joseph of Arimathea stands embracing and half supporting the body of our Lord, one of Whose hands only has been removed from the cross; behind him is the Blessed Virgin who kisses the hand. On the other side a man, raised on a stool to reach it, is withdrawing with pincers the nail from the left hand. St. John stands close to the foot of the cross.

6. The death of the Virgin; treated as in No. 296. '67.

280. '67.

PLAQUES, fix. Scenes from the Life of our Saviour.
 German. 12th century. Each plaque in height,
 2 inches; width, $1\frac{3}{4}$ inch. Bought, 10*l*.

These plaques are fix of the same series and from the same reliquary or shrine as those in No. 279. They also are enclosed in a black frame.

We will take these, again, according to the present arrangement, beginning at the top.

1. Three saints in chasubles, each holding a book in the left hand and giving benediction with the right. These three are meant for archbishops wearing palls, the insignia of their ecclesiastical rank.

2. Our Lord addressing the rich young man. The Saviour in the centre addresses the young man and seems as if following him, although he turns to go away. Behind our Lord an apostle stands regarding what is taking place. The young man wears a short tunic reaching half-way to the knee, leaving the legs bare. There are traces of buskins. The other two figures are clothed in long garments falling to the feet.

3. Our Lord and the woman of Samaria. The woman stands on the right before a narrow well from which she is drawing water, a rope passing from her left hand down to it. The Saviour seated on a low mound addresses her with upraised right hand. Behind are two apostles returning to our Lord.

4. The resurrection of Lazarus. Lazarus is shown, bound tightly round with the grave cloths and swathed like an Egyptian mummy, standing at the door of a small tomb which has the appearance of a modern coffin set upright. On the left our Lord approaches vested in a long robe and cloak and touches Lazarus with His right hand. Behind the Saviour is a man who raises one hand in amazement; and on the right of Lazarus is another man wearing a tunic, who puts a hand over his nostrils, for "by this time, he stinketh."

5. The charge of our Lord to the apostles. Six stand on either side and the Saviour in the middle, a dignified figure, slightly separate from both groups.

6. Christ giving sight to the blind. Our Lord approaches from the left and touches with His fingers the eyes of a man who stoops towards Him. Behind our Lord is one of the disciples; and on the right another man with his back to the blind man bends over a small seat. Christ and the disciple are clothed in long robes; the other two figures wear short tunics.

281. '67.

ROSARY. A Tablet. Ten beads and two larger beads or bosses at the end. German. 16th century. Length, $14\frac{1}{2}$ inches. Bought, 40*l*.

The tablet at the top has on one side the Blessed Virgin, on the other St. John, in low relief; both under decorated canopies. Each bead is carved with three small heads in high relief, sunk in deep quatrefoils and making the bead of a triangular form. They are meant to signify the power of Death (who is represented in the first bead by a skull) over all classes of people. The ten beads have the heads of princes and princesses, ladies and gentlemen, bishops and ecclesiastics, kings and monks. The large bead is also triangular, with a king, an emperor, and a pope, each under an arch or canopy in openwork.

The boss has three heads: a man's, crowned with a wreath of laurel; a woman's, with hair plaited in the form of a diadem; and a skull, also with a laurel chaplet, out of whose jaws worms creep.

This rosary is a beautiful example of a style not uncommon in the early part of the sixteenth century. Compare the boss, No. 2149. '55.

282. '67.

GROUP. The Annunciation. French. 15th century. Height, $3\frac{7}{8}$ inches; width, $1\frac{1}{8}$ inch. Bought, 10*l*.

This subject is carved in high relief, under a canopy of small pointed arches with finials and divided from each other by pinnacles.

The Blessed Virgin kneels at a low desk and turns round to the angel, who from behind approaches to address her. She is vested in a long robe with a large cloak over it; and her hair flows from her uncovered head in long curls down the back. The angel holds a staff with a lily at the top, and the dove descends upon the Virgin from above.

The whole is supported from beneath by an ornamented bracket.

283. '67.

GROUP. The Adoration of the Magi. French. 15th century. Height, $3\frac{7}{8}$ inches; width, $1\frac{1}{8}$ inch. Bought, 10*l*.

The companion piece to No. 282. The Virgin sits on the left, supporting the Infant on her lap. He is unclothed and with His left

hand accepts the gift which one of the kings offers. Behind are the other two kings standing and waiting to present their offerings.

These two small pieces are well designed and carved. Perhaps they have formed part of the enrichments of a shrine.

284. 284a. '67.

PLAQUES. Three fitting figures under rich canopies, and a fragment with a single figure. English. 14th century. Length, 5 inches; width, 3 inches; length of fragment, $1\frac{3}{4}$ inch. Bought, 10/.

The long piece has been the front or back of what was once a very beautiful small casket. The panel is divided into three compartments having in each a fitting figure; a lady caressing a dog which she holds in her arms; and two gentlemen, each with a hawk upon his wrist. All, the lady as well, have the long narrow ends hanging from their sleeves; and the men wear the pointed shoe of the time of Edward the third, which was in use before the fashion came in of the exaggerated elongation beyond the foot.

Each figure is under a rich canopy. An ogee arch with bold cusps floriated at the points and supported by two pinnacled turrets on each side. Behind the arches is a battlemented wall with windows, and above this is a low roof with a gable in the middle. The whole of this architectural decoration is delicately cut in open work.

The fragment is a portion of one of the sides of the same casket; with the fitting figure of a lady.

285. '67.

GROUP. Virgin and Child with faints. French. 14th century. Height, $2\frac{3}{4}$; width, $2\frac{1}{4}$ inches. Bought, 15/.

A fragment of a panel of some larger piece, cut in open work and very carefully executed.

The Blessed Virgin stands on the right, suckling the Infant from Whom she turns aside her head. She is vested in a long robe with large mantle; and wears a veil over which is a rich crown. Before her kneels a woman in a nun's dress; with wimple and kerchief, and girded with a thick cord. Behind this woman stands St. John the Baptist carrying the lamb; he is clothed in his raiment of camel's hair, and over it is thrown a cloak. He has also the cross and flag in the

same hand as the lamb. Between the Baptist and the Virgin is a bishop mitred and vested in a cope, holding a crown in one hand and in the other his pastoral staff. A nimbus furrounds the head of the Virgin, of St. John, and of the bishop.

286. '67.

REST for the hand of a scribe when writing. French. 14th century. Length, $8\frac{1}{4}$ inches. Bought, 15*l*.

The head is carved with a group of the mistress of Alexander riding upon the back of the philosopher Aristotle.

287. '67.

REST for the hand of a scribe when writing. French. 14th century. Length, $10\frac{1}{2}$ inches. Bought, 10*l*.

The head is carved with a group of two lions.

288. '67.

PLAQUE. Warrior and a young female. Byzantine. 11th century. Height, $2\frac{1}{2}$ inches; width, $1\frac{3}{4}$ inch. Bought, 6*l*.

This small piece has been a portion, probably, of a casket. It is well designed and carved in deep relief. A large tall man, holding a spear, is supported on the right by a woman who places her right hand upon his heart, as if to stop blood from a wound. The man is nude, except that a large cloak, fastened in front under the throat, floats away behind him. He wears fillets round the legs as if to show buskins, but his feet are bare. The woman has upon her a long robe from the neck to the feet, gathered in at the waist and with long hanging sleeves.

289. '67.

BOX. Cylindric. The Cardinal Virtues. Italian. 16th century. Height, 4 inches; diameter, $2\frac{3}{4}$ inches. Bought, 48*l*.

This may possibly have been made to hold unconsecrated wafers, but more probably was for some domestic or toilet use.

The seven cardinal virtues are represented round the box; each under a separate low arch or canopy. The figures are in low relief, well designed and executed. There is a modern metal lining, and the bottom of the box is made of a separate thin piece of ivory having a medallion inside of Innocent the eleventh, pope from 1676 to 1688.

290. '67.

DIPTYCH, or Folding Devotional Tablets. Scenes from the Passion. French. 14th century. Height of each leaf, $10\frac{3}{4}$ inches; width, $4\frac{1}{2}$ inches. Bought, 1827.

The subjects upon this large and admirable diptych represent the Passion of our Lord and run in order across both leaves, beginning on the left of the top divisions of the left leaf. The leaves are divided into three compartments: and these again into two portions, separated by a light pillar supporting the middle of a rich canopy of six arches with crockets and finials.

1. The entry into Jerusalem. Our Lord approaches the city, mounted upon an ass, the foal walking by her side. His right hand is raised in benediction and a group of the disciples (five in number are seen) follow close behind. A small figure stoops immediately before the ass and lays down a garment on the road. Behind him is a tree with Zaccheus on the branches, whom our Lord seems to be addressing. In the distance, but nevertheless coming boldly forward under the canopy, is the gate of the city; two towers with a gateway and lifted portcullis and battlements.

2. The washing of the feet of the disciples. Our Lord kneels upon one knee before St. Peter who is seated, and lifts St. Peter's foot from a small cistern placed between them, in the act of washing. The apostle turns his head aside and raises his right hand, deprecating the humiliation to which the Saviour submits Himself. Seven other of the apostles stand behind in attitudes of wonder and devotion.

3. The Last Supper. Our Lord sits in the centre with two apostles on either side and St. John bending and leaning his head upon the Saviour's bosom. Judas kneels upon one knee before the table and receives the sop from our Lord, Who gives it with the left hand; at the same time raising His right hand in the act of blessing the beloved apostle, St. John.

4. The Agony in the Garden. Five apostles are sleeping on the left and upon the right the Saviour kneels, raised on a low mound, with

both hands lifted up to heaven in prayer. In the background four trees are rudely represented.

5. The kiss of Judas. On the left Peter is in the act of putting the sword back into its sheath, having cut off the ear of Malchus who has fallen down, seemingly faint. The heads of three other apostles are seen behind St. Peter. In the centre Judas kisses our Lord, embracing Him with his right arm. A soldier on the right seizes the right arm of our Lord Who with His left hand touches the right ear of the servant Malchus. The soldier wears a coat of mail and helmet, the coat covered with a loose garment falling to the knees. The heads of two Jews are seen behind the soldier; the hand of one uplifts a lantern, and the other carries a spear.

6. The Flagellation. A group of three figures only. Our Lord in the centre, both hands bound to the pillar and clothed from the waist down to the knees. On either side is a man lifting a scourge formed of a short handle and three knotted cords. The pillar to which the Saviour is bound reaches from the ground to the top of the compartment.

7. The carrying of the Cross. Our Lord has the cross in both hands and rests it on His right shoulder. Three women are close behind, one of whom supports the right arm of the cross with her hands. The Saviour places His foot upon the base of Mount Calvary, making the first step of the ascent. A little before Him and higher up are four men; one of whom carries a hammer and the other three nails.

8. The Crucifixion. A rood, treated in the usual manner. The Virgin on the right hand of our Saviour and St. John upon the left.

9. The Entombment. The body of our Lord lying on a large sheet, in which He is to be enveloped, is being lowered into the sepulchre. Joseph of Arimathea stands behind the tomb, and holding a pot of ointment in his left hand anoints the Saviour with his right hand, whilst the body is suspended. Three women stand behind St. Joseph, and two apostles at the head and feet of our Lord, holding the four corners of the sheet.

10. The Resurrection. Our Lord, carrying a crozier in His left hand, is stepping out of the tomb and raises His right hand in the act of benediction. Two angels, one on each side, kneel on one knee upon the edge of the tomb and raise their hands, which are clasped, in adoration. Three soldiers sleep in the foreground in front of the sepulchre; they wear round helmets and are in chain armour with surcoats; one of them holds a mace and the other a spear.

11. Our Lord's appearance to St. Mary Magdalen. The faint kneels on one knee before the Saviour, holding up both hands clasped

together. She is clothed in long garments with a veil and wimple. Our Lord stands on the right, holding a cross (as in the last subject) in one hand. He bends tenderly towards St. Mary whilst at the same time He extends His right hand with a forbidding gesture and says, "Touch me not." Two trees are in the background.

12. The incredulity of St. Thomas. On the left is a group of the apostles: St. Thomas kneels on one knee in the centre, extending his right hand so as to touch the wound in the sacred side. Our Lord, larger than the other figures, stands on the right with His right arm raised high and bared, so that the wound may be exposed and open to the examination of the apostle. In His left hand the Saviour holds the cross. The robe which our Lord wears in these three last subjects is open on the right shoulder and side; but passes over the left shoulder and arm and hangs in heavy folds down to below the knees.

291. '67.

DIPTYCH, or Folding Devotional Tablets. Subjects from the Passion. French. 14th century. Height of each leaf, 10 inches; width, $4\frac{5}{8}$ inches. Bought, 140/.

The leaves are divided into three compartments, each under a canopy of four low-pointed arches, cusped, with crockets and floriated finials. The work is of the same period and same school as No. 290. '67, and of no less merit and beauty. Carved in deep relief.

The subjects run across the diptych from left to right when open, beginning at the top.

1. The entry into Jerusalem, as in No. 290, except that there is no foal by the side of the ass; and there are two persons laying their garments upon the way.

2. The washing of the disciples' feet, as in No. 290; but all the twelve apostles are represented.

3. The Last Supper, as in No. 290.

4. The Agony in the Garden: eleven apostles lie sleeping round our Lord, Who kneels in prayer in the midst of them.

5. The Betrayal, as in No. 290.

6. The Crucifixion, as in No. 5623. '59; but a man lifts the hyssop to the Saviour's lips. On the left is represented Judas hanging from the tree.

292. '67.

DIPTYCH, or Folding Devotional Tablets. French. 14th century. Height, $6\frac{1}{2}$ inches; width of each leaf, 4 inches. Bought, 84/.

This beautiful diptych is as to its subjects, namely, on the left leaf the Virgin and Child, on the right the Crucifixion, almost a duplicate of No. 294. '67. In the design and details of the arches under which the subjects are placed it is similar to No. 148. '66. The angels, however, in the spandrels are different. In this, on the left leaf, they swing censers; on the right, they hold the symbolical sun and moon.

293. '67.

DIPTYCH, or Folding Devotional Tablets. French. 14th century. Height, $6\frac{7}{8}$ inches; width of each leaf, $4\frac{1}{2}$ inches. Bought, 106/.

The leaves are divided each into two equal compartments, and the subjects are given under a canopy of seven arches with cusps, crockets, and finials.

The subjects are to be read from the lower compartment first, to the upper one of the left leaf. 1. The Nativity. 2. The adoration of the Kings. These two in the same division. 3. Occupying the whole compartment, the Crucifixion. 4. (Upper half of the right leaf.) The taking down from the Cross. 5. The Entombment. 6. (Lower half.) The appearance of our Lord to St. Mary Magdalen in the garden. 7. The coronation of the Virgin.

Six of these subjects are treated almost in an identical manner with the same in Nos. 211. '65 and 290. '67. The variations are, that in the deposition St. Joseph of Arimathea standing receives our Lord into his arms; and in the entombment women bring the ointments and anoint the body. The seventh, the Coronation, is exactly as in No. 6824. '58.

The design and execution of this diptych are excellent.

294. '67.

DIPTYCH or Folding Devotional Tablets. Subjects from the Gospels. French. 14th century. Height, $6\frac{1}{4}$ inches; width of each leaf, $4\frac{1}{2}$ inches. Bought, 84/.

There is one subject on each leaf, placed under a canopy of three arches crocketed and with finials.

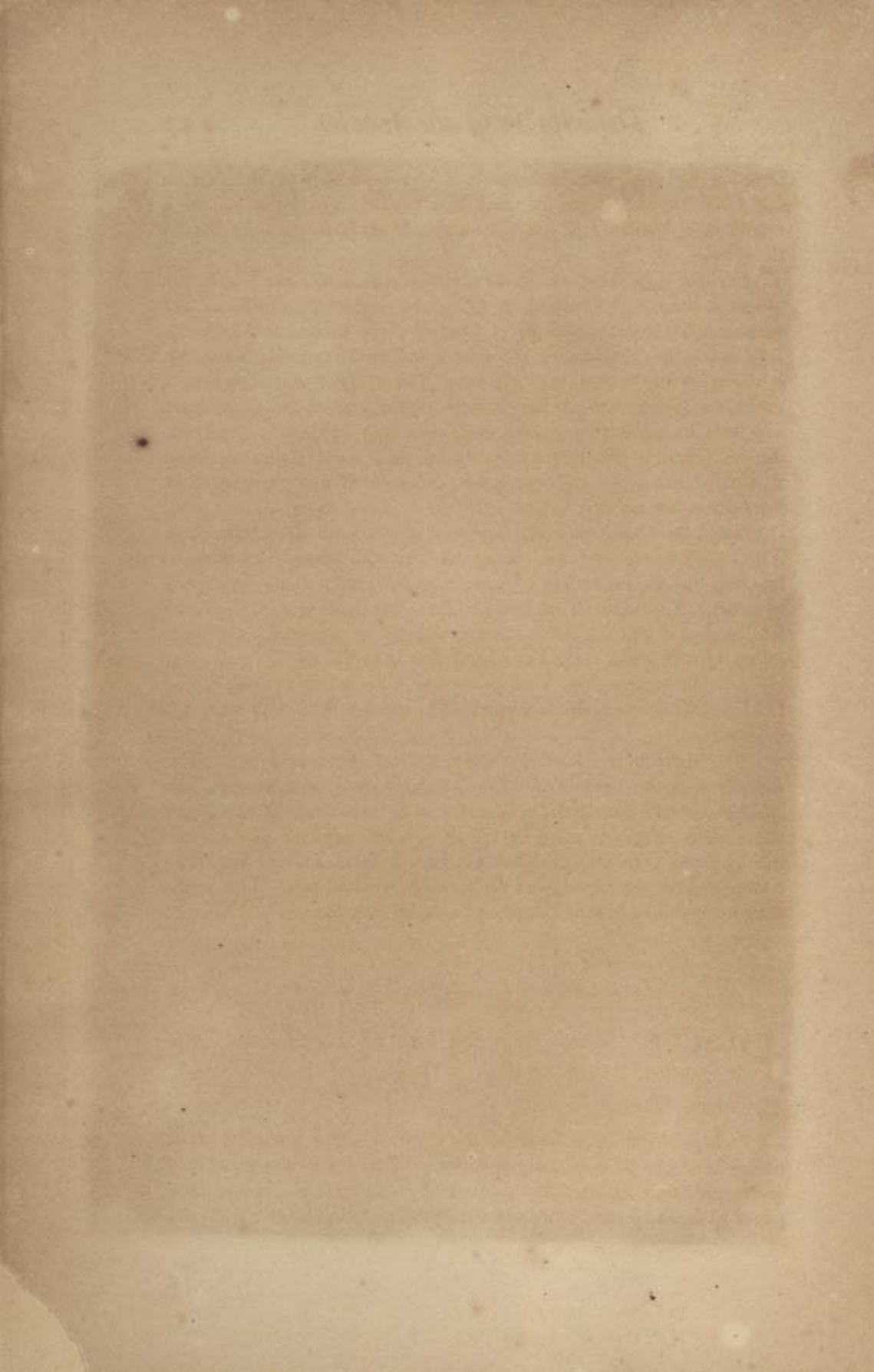
On the left leaf the Blessed Virgin is represented standing and holding on her left arm our Lord as an infant. The Divine Child plays with both hands with one end of a veil falling from the head of the Virgin, His face turned towards her. The right arm of the Virgin hangs down and her hand has originally held some object, probably a lily, which is now lost. A crown is on her head over the veil, admirably designed, four fleurs-de-lys alternately with four low points. On each side of the Virgin an angel stands, holding with both hands a candlestick. The angels have long hair tied round with a fillet; and reach in height up to the shoulder of the Virgin. Above the group two smaller angels are floating in the air, represented only as far as the waist, where the border of the panel comes. These angels are placed, one on each side, under the right and left arches of the canopy, and they swing two censers which meet over the head of the Virgin under the centre arch.

The figures are all fully draped: the Virgin has a long robe girded round the waist, covered with a larger cloak or mantle falling in broad loose folds over her arms and in front down to the knees. This robe hangs with remarkable weight and in numerous folds on the right arm. Her lower garment reaches to and covers the feet, which seem to have on them pointed shoes.

A morse placed in the middle of the breast fastens the cloak of each standing angel. Their under robes fall down to the feet which, however, are exposed and bare.

On the right leaf is the Crucifixion. Our Blessed Lord is suspended upon a perfectly plain, slightly designed, cross; the hands open, and the fingers extended above the wood to which they are nailed; the feet crossed one over the other and fastened with a single nail. A rather full piece of drapery hangs from the hips falling down low enough to cover the knees. The Saviour's head droops upon the right shoulder. Above our Lord on each side, under the arches corresponding with those above the two jubilant angels on the other leaf, is an angel; the one on the left wringing his hands in grief, the other on the right





covering his eyes with both hands. The expression of the face of our Lord would lead us to think that the moment before death is represented; but there is the wound already made in the right side by the spear.

On the right hand of our Lord below the cross, the Virgin, still almost in an upright attitude, is falling fainting into the arms of two women who stand behind her. One of these women looks mournfully down to the ground; the other, close to the crucifix, lifts up her head eagerly to the face of our Lord. The point of what has been a sword, the hilt broken off (or, it may be, the end of the spear which had been in the Saviour's side, as in No. 233. '67), is plunged into the left breast of the Virgin: "a sword shall pierce thine own heart" also: Luke ii. 35, and her hands are lowered and extended from her sides in her misery.

Beside the cross, below the left hand of our Lord stand three men. The one in front, St. John, holding his robe with his right hand up to his face, but not concealing it; and in his left hand a small square box or book. Two men stand behind him; one holding a scroll in the left hand and pointing with the other hand to the cross; the other lifting up both hands clasped in adoration or in grief.

The three figures of each group are fully vested in long robes: St. John alone having his feet bare. The women have their heads also covered.

This diptych is splendid in execution and good in design. The expression of the head of our Lord, scarcely dead, is admirable. So also the contrast between the attitudes and movements of the angels above each group: in the one full of joy and singing; in the other overwhelmed with grief and horror. Every detail both of the architecture and of the figures is most carefully worked out. The whole design is executed in relief, three-eighths of an inch deep.

295. '67.

PLAQUE. Scenes from the Life of our Saviour. Byzantine. 12th century. Height, $9\frac{3}{4}$ inches; width, $4\frac{3}{4}$ inches. Bought, 100/.

Perhaps originally a book-cover: there is also a possibility of its having been part of a reliquary or casket. The border runs across only at the top and bottom of the plaque; as if, on each side, it had been joined to similar pieces, forming a complete series of subjects.

The plaque is divided into three compartments; the centre rather smaller than the other two. Two scenes in each.

At the top on the left is the Annunciation. The Blessed Virgin stands before a seat from which she seems to have just risen, the canopy of the seat lofty above her head. The angel salutes her, carrying in his left hand a long rod or sceptre, and is in a walking attitude. On the right is the Nativity. The Virgin Mother lies fully robed on a flat couch and by her side, above her, is the Infant in a cradle; the heads of an ox and ass touching Him. On one side a small figure approaches, intended probably for one of the shepherds; on the other side is a second shepherd kneeling and resting on a staff. At the Virgin's feet St. Joseph sits in a meditative posture, resting his head on his hand. Above the cradle are four angels in adoration. By the side of St. Joseph at the foot is another group; seemingly the Virgin washing the Infant Jesus, Who is standing in a low vessel, to which an attendant is bringing a pot of water for the purpose of filling it.

In the centre compartment on the left is the Transfiguration. Above (the three standing within one large nimbus on which a star ornament is cut in low relief) are our Saviour, Moses, and Elias. Three apostles are below, one of whom points as if to the tabernacles; and another on his knees buries his face in his robe. On the right side is the raising of Lazarus. Lazarus stands with crossed arms and swathed in grave clothes at the open tomb, from which the stone lying at his feet has been removed. Before him is our Lord with the right arm extended; and between the two are two small figures, Martha and Mary. An apostle stands behind the Saviour with hands uplifted in amazement.

The lowest compartment has upon the left the women at the sepulchre. An angel sits upon the tomb and points away with his right hand, telling of the Resurrection to two women who approach carrying vessels with the spices. On the other side are two soldiers, raising themselves as if just awakening. On the right side is the appearance of our Lord to two women, both of whom kneel and one embraces His feet. Two trees show the place to be a garden.

296. '67.

PLAQUE. The Death of the Virgin, and figures of Saints. Byzantine. 11th century. Height, 10 $\frac{5}{8}$ inches; width, 5 $\frac{1}{8}$ inches. Bought, 95*l*.

This has probably been a book-cover; it is divided into three equal compartments, the top division arched.

The highest compartment represents the death of the Virgin. She lies, clothed in a vestment reaching from head to feet, on a tall couch with ornamented sides and legs and with drapery falling to the ground. Behind her stand six apostles; six others are at her feet, one of whom stoops in the act of kissing them. Behind is our Saviour, Who stands lifting in both His hands a small figure wrapped in what seems to be a shroud and which represents the soul of the Virgin just departed from the body. Three angels float above our Lord, as if rejoicing to welcome and accompany the soul. Above the couch is incised H KOIMHCIC.

The two lower compartments are filled with eight standing figures of saints. Their names are incised at the side of each, in perpendicular lines, in Greek uncials; namely, St. Gregory, St. Basil, St. Paul, St. Peter, St. Cosmas, St. Damian, St. Nicolas, and St. John. Of these, St. Peter and St. Paul are embracing each other, and St. Gregory wears the archiepiscopal pall. Above the name of each saint is the letter A, for *ἀγιος*, in a small circle.

297. '67.

THE Head of a Pastoral Staff. French. 14th century.
Height, $7\frac{1}{2}$ inches; width, $4\frac{7}{8}$ inches. Bought, 96l.

The centre of the volute is filled with a statuette of the Virgin and Child (carved from the same piece of ivory), attended on each side by an angel carrying a candlestick. The Blessed Virgin holds the Infant on her left arm and offers Him a fruit with the other hand. She is vested in a long gown reaching to the feet and over it is the long cloak; her head is covered with the usual veil. She is crowned with a crown of lilies divided from each other by low points. The angels wear long tunics girded round the waist, and bend down their heads in reverence.

The upper garment or cloak of the Virgin has been diapered with fleurs-de-lys and traces of the same ornamentation remain upon the veil. The arrangement of the three robes, the veil, the cloak, and the tunic, is well shown on the back of this figure.

The whole crook is ornamented with a scroll of large vine-leaves, in low relief, with three bold foliations. The stem springs from the open mouth of an animal.

298. '67.

THE Head of a Pastoral Staff. English. 14th century.
Height, $6\frac{1}{4}$ inches; width, $4\frac{1}{2}$ inches. Bought, 128*l*.

The volute is filled with a double subject. On one side is the Virgin and Child, as in No. 297. '67; except that one of the angels has a large cloak over his tunic, fastened with a brooch at the breast. On the other side is the Crucifixion, as in No. 214. '65.

An angel, seen as far as the waist, supports the volute from below: and the outside is ornamented with large crockets.

299. '67.

PLAQUE. Figures in a procession. Roman. 2nd century.
Height, 6 inches; width, $3\frac{1}{3}$ inches. Bought, 50*l*.

This fine fragment is part of a cup, perhaps representing a sacrificial procession. Three figures and a portion of a fourth remain. They wear tunics; one with long sleeves, the others with bare arms. One carries a low dish, another a vase or cup swinging by its handle. They all have wreaths round the head and wear sandals.

The ivory is in a round form, following the natural curve of the tusk.

303. '67.

PLAQUE. The Crucifixion. Carolingian. 10th century.
Height, $5\frac{3}{8}$ inches; width, $2\frac{7}{8}$ inches. Bought, 10*l*.

Our Lord occupies the centre, His feet nailed with two nails, separately, to a board fixed on the cross. A soldier pierces His side with a spear; and on the other side another soldier is turning away with the sponge and hyssop. The Blessed Virgin and St. John stand looking upwards to the Saviour. Above the cross six angels (three on each side) stoop, standing on clouds, with wings raised and expanded. Two small figures, higher up, represent the sun and moon, as in No. 251. '67.

A serpent rises from the ground immediately under our Lord's feet; and on each side of the serpent are four figures rising from tombs.

The whole is enclosed in a beautiful double border. The inside filled with a small leaf ornament; the outside small lozenges alternate with circles.

242. '69.

PLAQUE. Ladies and jesters. French. 14th century.
Height, $3\frac{1}{8}$ inches; width, 2 inches. Bought, 10*l*.

The leaf of a pair of writing tablets. It is not easy to decide what the subject of the carving is; it seems to represent the tricks of three jesters behind whom two ladies stand looking on. Above the group is a canopy of three pointed arches with crocketed gables; and behind the canopy is a wall, decorated with a series of narrow-pointed windows or panelling.

This piece is somewhat coarsely executed, in low relief.

453 to 466. '69.

K NIFE Handles. Kings and Queens. English. Dated 1607. Length, about 4 inches. Bought, 410*l*.

These very curious handles represent our kings and queens. There are now fourteen (from Henry the first to James the first) out of a set originally, in all probability, of twenty-four. Each sovereign is represented at full length; regally vested in crown and mantle and carrying the orb and sword. The three latest, Edward the sixth, queen Elizabeth, and James the first, are dressed in the costume of their time and with a fair attempt at portraiture. The details of their robes, the collars, ruffs, and jewels are elaborately carved.

468. '69.

COMB. David and Bathsheba, and a scene from a romance. German (?). 15th century. Length, $6\frac{1}{2}$ inches; width, $4\frac{3}{4}$ inches. Bought, 40*l*.

On one side in the flat upright panel of the comb is a tower, from the window of which king David delivers his letter to a page standing below. The page wears a tunic with a sword at his girdle and removes his hat from his head receiving the message. In the middle is Bathsheba, seen in the bath, naked to the hips but wearing a small head-dress and a necklace. An upright fountain, in the shape of a pillar, pours two streams into the bath. She is attended by three ladies wearing long gowns with wide sleeves, bringing in wines and fruits.

The lower side panels are ornamented with trees.

On the other side is a scene from a romance. A knight or gentleman lies apparently wounded at the foot of a fountain, with a man behind him who points to his side with a staff. Three women, undraped, are approaching; one carrying a vase and small box; another, a sword held upright; and the third a very long arrow. At the opposite side of the fountain an attendant holds a horse saddled and bridled.

The side panels have scrolls of branches of trees.

1123. '69.

FLUTE or Trumpet. "Cornetto curvo." Italian. 16th century. Length, 22 inches; diameter of mouth, $1\frac{1}{4}$ inch. Bought, 10*l*.

An elegant although unornamented horn or trumpet, carved from a small tusk and following its natural curve. Towards the mouthpiece there are several rows of slight depressions. There are six stops.

365. '71.

HEAD of a Pastoral Staff. French. 14th century. Height, 5 inches; width, $4\frac{1}{4}$ inches. Bought, 120*l*.

The volute is filled with two subjects carved in openwork.

On one side is the Virgin and Child; on the other the Crucifixion; both subjects are treated as in No. 214. '65, except that the Blessed Virgin in this example is seated, and holds the Infant standing on her lap.

The crook also is ornamented, as in No. 214, with vine leaves richly disposed round it. There is, however, no angel supporting the volute from below.

366. '71.

ASERIES of Panels; three with two compartments in each, $4\frac{3}{8}$ inches by $2\frac{5}{8}$ inches; and two panels, single, $2\frac{1}{4}$ inches by $2\frac{1}{2}$ inches. Scenes, with one exception, from the Passion of our Lord. French. 14th century. Bought, 250*l*.

These have been the panels of a casket or reliquary and are carved in open work by an excellent artist of the best period. They are now arranged in one oblong frame, according to the subject.



PANELS IN OPEN WORK.

Fourteenth Century.

No. 76-77.

1. The marriage at Cana in Galilee. Our Lord, a very dignified figure, sits in the centre, lifting His right hand in benediction and holding a small square object in the left. On one side is the Blessed Virgin with a chalice or cup in her hand, and behind are three other figures. The table is covered with a cloth and various dishes, the details of which are admirably carved. At the end of the table to the left is a man kneeling who offers a flagon to our Lord, in order for the miraculous change. Two curtains are seen hanging behind.

2. Christ before Pilate. Our Lord, guarded by three soldiers, stands in the centre, His hands crossed before Him and tied. Pilate, clothed in a long robe, holds out his hands and an attendant pours water over them.

3. The Flagellation. Treated in the usual manner; our Lord fastened to a tall, upright, slender column. Two persons, seemingly Jews, stand behind, wearing high peaked caps.

4. The carrying of the Cross. The ascent to Calvary is shown by a man on the right who carries three nails in one hand. Immediately behind him is another who drags our Lord forwards. Two women follow behind, one of whom supports an arm of the cross.

5. The Resurrection. On the right of the compartment, the Saviour with a crozier in one hand steps out of the sepulchre, in front of which lie three sleeping soldiers. An angel sits in the middle holding a scroll or (it may be) a long narrow piece of linen, across his knees; and addresses the three women who approach with spices and ointment.

6. The harrowing of Hell. Our Lord carrying the crozier receives Adam and Eve, two undraped full length figures, who issue from the open mouth of a dragon. Above the mouth, two demons drag down and clasp with their claws another naked figure. This may be intended for the impenitent thief, because behind the Saviour stands a man with a nimbus, his hands clasped in adoration, and covered with a long cloak under which is a garment of hair cloth. This may be the penitent thief. These two figures occur, but rarely, in other ivories and illuminations of the same subject.

7. The appearance to St. Mary Magdalene. St. Mary, wearing a long robe and her head covered with a veil and wimple round the throat, kneels on one knee, looking upwards at our Lord Who with the crozier in His left hand repels her with the other. There are two trees in the background.

8. The appearance to the three women. One kneels, with her hands before her extended and spread open in a very natural way, and behind stand the other two in adoration and with an eager gesture. They are dressed in long gowns and cloaks and with wimples. Our Lord still carries the crozier, with its banner.

Each of these subjects is under a richly decorated canopy of three arches, with tall pediments or gables above, crocketed and finialed. A diminutive angel sits between each gable, playing on an instrument of music, or holding a scroll as if finging. Behind is seen the open work of a panelled screen.

Nothing can exceed the beauty of this example of the rare open work of the 14th century, and the loss of the other panels (for these are probably only eight out of twenty-four) is greatly to be regretted.

367. '71.

DIPTYCH, or Folding Devotional Tablets. Scenes from the Passion. English. 14th century. Height of each tablet, $8\frac{1}{4}$ inches; width, 5 inches. Bought, 200*l*.

The sculpture of this fine diptych is in very high relief; portions of many of the figures cut clear from the background. Each plaque is divided into three equal compartments, separated from one another by a band ornamented with roses. The subjects begin from the left corner of the lowest left compartment.

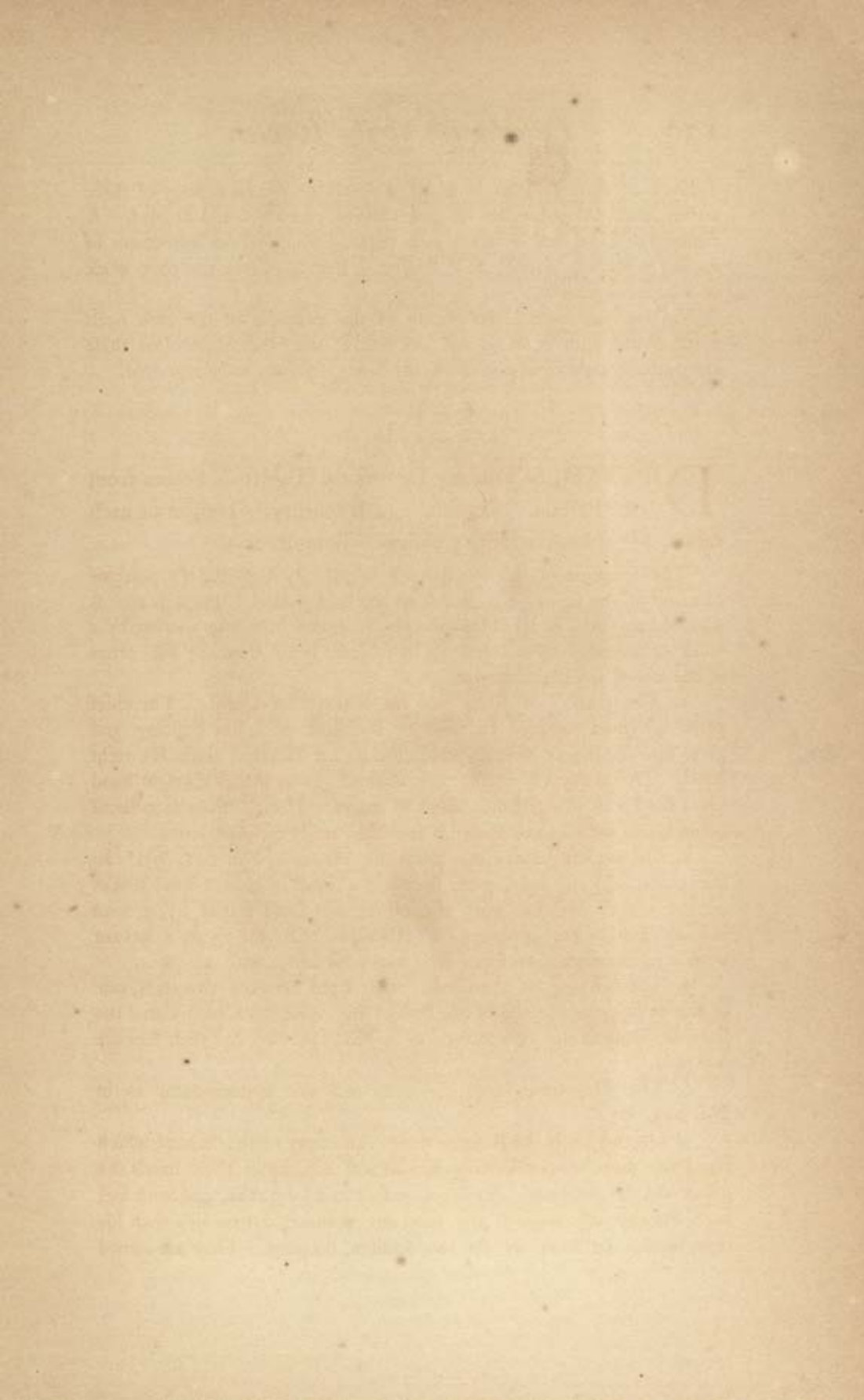
1. The treason of Judas and his betrayal of Christ. The chief priest advances towards Judas from the door of a low building and gives him the bag of money, which the traitor clutches with his right hand. The betrayal is on the right of this: Judas places his right hand upon the breast of our Lord, about to embrace Him. Two men stand behind, one with an axe upon his shoulder, ready to seize Jesus.

2. On the left Judas hangs from the tree, as in No. 291. '67. In the centre, St. Peter holding the sheath of a sword in his left hand strikes off the ear of Malchus with the other: our Lord stands by, a man holding Him by the upper part of His robe. On the right, a servant with a jug stands before Pilate who wipes his hands with a napkin.

3. The carrying of the Cross. Our Lord between two men, one of whom supports the end of one limb of it. And the Crucifixion: the Saviour between the two thieves as in No. 211. '65, but their feet are not tied.

4. The Deposition from the cross and the Entombment as in No. 293. '67.

5. On the left is the Resurrection. An empty tomb; behind which stand the three women looking into it and holding in their hands the spices and the ointment. An angel, vested in a long robe, and with feet bare, sits upon the edge of the sepulchre pointing downwards with his right hand. In front are the two soldiers, sleeping. They are armed





LEAF OF A CONSULAR DIPTYCH

Sixth Century.

No. 512. 71

in chain mail with furcoats and hooded hauberks. On the left, our Lord appears to St. Mary Magdalene: the saint kneels in an attitude of adoration, and the Saviour half turns away repulsing her with His right hand. He carries the crozier and is clothed in a single short cloak thrown across the body and the left shoulder. A tree stands between the two.

6. The harrowing of Hell. Our Lord clothed as in the garden with St. Mary Magdalene advances and takes Adam by the right hand; Adam is closely followed by Eve. Both are clear of the mouth of Hades, and are nude. Behind them are the gaping jaws of the dragon's head from which issue six or seven figures, seen to the waist.

368. '71.

L EAF of a Consular Diptych. Of the consul Anastasius Paulus Probus Sabinianus Pompeius. Byzantine. 6th century. Height, $14\frac{1}{4}$ inches; width, 5 inches. Bought, 420*l*.

Anastasius was consul in the year A.D. 517.

The consul is represented sitting in a curule chair, robed in the same manner as the consul Orestes in the diptych No. 139. '66, with tunic, toga or *trabea*, and the broad band or *superhumale*. His shoes are fastened across the instep by narrow ribands passing round the ankles and tied. The chair is of the same style and character as that of Orestes, but the front of it is decorated with two square panels filled with winged heads and smaller medallions with busts in very low relief. The embroideries on the robes are also similar in design to those worn by Orestes, as shown on the right leaf of his diptych.

The head of Anastasius is bare; the hair carefully combed straight over it. Behind his head is an ornament about the meaning of which there has been much discussion. It is in the shape of a sea-shell, and at first sight looks like a nimbus; but it surrounds only the upper part of the head. Some think it to be a sign that the consul was related to the emperor Anastasius; and that it was intended to denote his dignity as of imperial blood. Others, again, take it to be a part of the architectural decoration of the canopy under which he sits. He holds the *mappa circensis* raised in his right hand, in the act of throwing it for the signal to begin the games. In his left hand is a sceptre, having a top heavy with ornament; first an eagle, sitting within a circle; and above this a narrow band on which rest three small busts.

On each side of the consul is a small figure of Victory; these stand on globes and hold above their heads with both hands round tablets; their draperies flutter behind them as if to signify the movement of flight.

The canopy under which Anastasius sits is in shape like the pediment of a temple, and rests upon two round columns with debased Corinthian capitals. On the abacus of one of these, a small flower, very common in that style, is carved; the other abacus is hidden by the right hand which holds the *mappa*.

Above the pediment of the canopy are three medallions, separated by two angels holding wreaths or garlands. Busts richly decorated with gems and embroideries are carved in low relief on the medallions. These represent perhaps the children and the wife of Anastasius, or perhaps some members of the imperial family.

At the top is the usual tablet, with the inscription "V. INL. COM. DOMEST. EQVIT. ET. CONS. ORD." "Vir illustris comes domesticorum equitum et consul ordinarius."

The lower portion of the leaf is divided into two equal compartments by a narrow band ornamented with small squares enclosing stars. In the upper division are two servants wearing tunics and holding in one hand small standards of wood or metal, on which is carved a cross in low relief. Each leads a horse by the bridle out of buildings meant probably for the stables of the circus. The heads of the horses are decorated with peacock's feathers, and with trappings across the chest tied round the neck. The legs are bandaged, as sometimes in modern days, from the knees and hocks to the fetlocks.

In the lower compartment upon the left is a group of two men and a boy. One of them is almost nude and rests his right hand upon the boy's head. It may be that these represent some portion of the games in which athletes or acrobats were to exhibit. Behind them is a part of a tower and of the arcade of the circus. Upon the right, originally, as we learn from the engraving of this diptych in the first volume of Gori, p. 280, were two men wearing tunics, one of whom with hands tied behind him stoops forward and puts his head into a large dish fixed upon a tripod; a crab in the dish lies just under his face. Behind this man is the other whose nose has been caught tightly by the claws of a crab, and he stands shaking it with an expression about his mouth as if he had had enough of the amusement. The part containing this man and the tripod has been broken off. From the present appearance of the fracture it seems to have been of much older date than the time of Gori, about 100 years ago. But the piece is now unfortunately lost; it may possibly exist in some collection as a fragment.

The execution of this leaf is far more careful and of better workmanship than the consular diptych of Orestes, No. 139; and with the exception of the imperfection just noticed, and of another less important on the same side at the top, is in admirable preservation.

On the back some slight traces of an inscription in uncial letters still remain.

369. '71.

CASKET. Gilt metal fastenings, clamps, and lock. French. 13th century. Height, $6\frac{1}{2}$ inches; length, $13\frac{1}{4}$ inches; width, $6\frac{3}{4}$ inches. Bought, 165*l*.

This very remarkable coffer is of wood overlaid with thin plaques of ivory and has probably enclosed a reliquary of St. Felix. The lid has sloping sides. On the front panel are painted two subjects: one, an archbishop seated under a canopy supported by a pointed arch, boldly cusped. He is fully vested with pall, crozier, pointed mitre, alb, stole, chasuble and maniple. His chasuble and mitre are red, the pall, maniple, stole, and apparels of the alb gilded. His chair or throne has a cloth thrown over it, coloured green; the arms terminate with the heads of dogs, and the feet are those of goats. The archbishop lifts his right hand in the act of benediction, and a plain nimbus surrounds his head. On a line with the top of the canopy is the inscription: S: FELIX: P̄I: ET: MAR:

The other subject is the Virgin and Child. The Blessed Virgin, vested in a long robe girded at the waist and with a gilded pall or cloak fastened in front with a jewelled morse, offers her breast to the Infant Jesus Who sits upon her knee supported by her left hand. Her head is covered with a white veil and above it is a crown of gold and jewels. She sits on a low seat painted green and decorated with narrow panels. Her nimbus is slightly ornamented with small dots inside. The group is placed under a canopy like that above St. Felix.

The casket is also ornamented with twenty-two shields on which coats of arms have been painted; these are now almost entirely defaced. Upon two, however, the blazonry may still be traced. One, as a friend tells me, is azure, semée fleurs-de-lys, or: the other, barry, vair of six, counterchanged.

A broad band below the lid has been richly decorated with light foliated scrolls.

370. '71.

SHRINE with folding Shutters. Two on each side. French. 14th century. Height, $8\frac{3}{4}$ inches; width of centre, $2\frac{3}{8}$ inches; width of shutters, 2 inches. Bought, 165*l*.

A very beautiful shrine; similar in design and style of execution, as well as in the architectural decorations and different subjects, to No. 4686. '58. We have here, also, the Virgin and Child in the centre, the Annunciation, the Visitation, the Nativity, the adoration of the Kings, and the Presentation in the temple. There are slight variations; for example, the robe of the Virgin under the canopy is thrown open rather back from the shoulders, not gathered up in folds across the waist. In the Nativity, again, the Child is in His mother's arms, in swaddling clothes, as she lies upon the pallet. Once more, all the three kings stand.

The statuette in the middle is in high relief, but somewhat less clearly cut from the background than in No. 4686.

This shrine has been painted and gilded. Slight traces of the colour and gold still remain.

371 '71.

HEAD of a Tau. Walrus ivory. Open work. Northern Europe. 11th century. Length, $6\frac{3}{8}$ inches; width, $2\frac{1}{4}$ inches. Bought, 200*l*.

The two volutes of this Tau are formed of the bodies and heads of serpents, springing from the middle and bending round to the centre of each volute where they terminate; three of them with open jaws, seizing upon men by their waists who struggle and hold the upper jaw. The fourth serpent lies prostrate before the archangel St. Michael, who is armed with sword and shield. The three men are all dressed alike in long tunics with wide sleeves decorated with borders having a small beaded ornamentation.

On one side, the centre is occupied by a figure of our Lord, seated and seen down to the knees; He holds a book in the left hand and with the right He gives benediction. A cruciferous nimbus surrounds His head. He is vested in a long robe and over it is a large mantle or cloak thrown across the left arm. This subject is carved in high relief within a circle having a rich floriated border.



SHRINE.

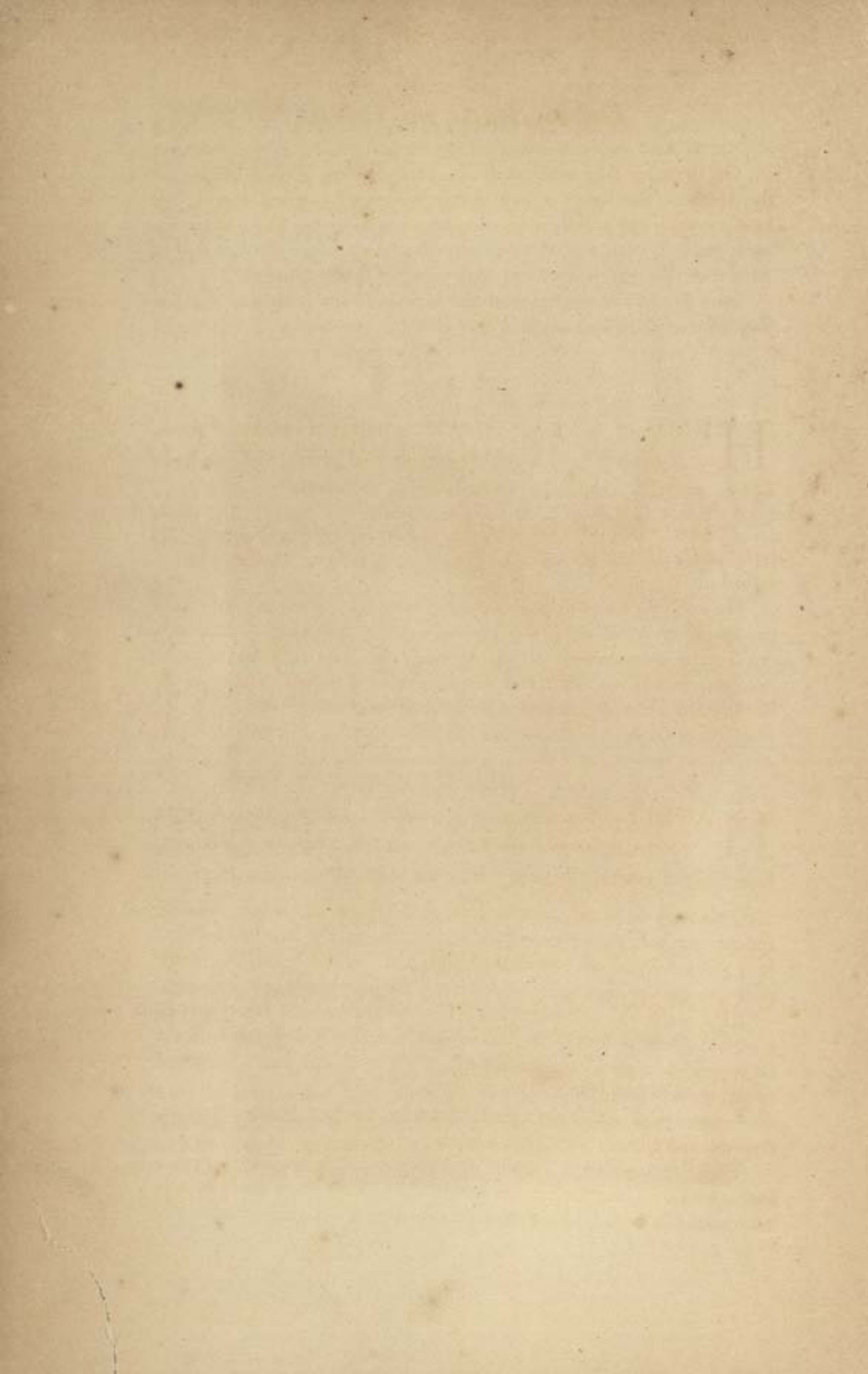
Fourteenth Century.

No. 370-71



A TIAU, Eleventh Century.

No. 171-71.



On the other side, within a similar circle, are the Blessed Virgin and the Infant. She wears a tight-fitting robe with hanging sleeves, her head covered with a veil, and looks downwards to the Child Who sits upon her left knee with His face turned towards her. He is vested in what seems to represent a small cope over His under garment.

The figures and the heads of the serpents in the volutes of this fine Tau are carved in openwork.

372. '71.

HHEAD of a Tau. Scroll ornaments with figures. French (?). 12th century. Length, $5\frac{5}{8}$ inches; width, $1\frac{3}{4}$ inch. Bought, 75*l*.

This piece has unfortunately lost the two ends and the centres on both sides. It is made out of a flat piece of ivory; and the design is carved in high relief.

On one side are two men clothed in tunics, involved and as it were tied by the convolutions of the twisting and interlacing scroll with which the Tau is ornamented. On the other are two fabulous animals executed with great spirit and force, winged griffins. These are in like manner tied and surrounded by the twisting scroll.

373. '71.

HHANDLE of a Flabellum. Round compartments, with animals. South of France. 12th century. Height, 6 inches; diameter, $\frac{3}{4}$ inch. Bought, 55*l*.

This very beautiful piece is half, probably, of the whole handle; and another half, almost corresponding, is now in the British Museum. It is divided by bands, ornamented with small round beads, into three portions; each portion again divided into three rectangular compartments.

At the top the first round has a fabulous animal; the upper part of a man holding a sword, the lower part a dragon's body and tail; a large bird like a goose; and a bird flying. The second has a cock and two large web-footed birds.

In the third and fourth rounds are six fabulous beasts; griffins, dragons, and animals with human heads.

The fifth and sixth rounds have a centaur, a monkey, a stag, a lion, a wild boar, and some unknown beast. Below these there is one more round or band; having three winged dragons or griffins.

The execution of the ornaments on this handle is admirable. All the animals are delicately carved in high relief; their legs in several instances cut clear from the background. The wild boar and the monkey are truthful and spirited; especially the latter, scratching his head with one paw and picking up nuts with the other.

374. '71.

DRAUGHTSMAN. Circular. French (?). 12th century. Diameter, $2\frac{1}{2}$ inches. Bought, 5*l.* 10*s.*

A man armed with a shield and sword attacks a serpent which winds itself in and out of the branches of a tree. He wears a short tunic girded round the waist, and shoes.

The border is divided into small squares by double lines; each division filled with a quatrefoil ornament.

375. '71.

DRAUGHTSMAN. Walrus ivory. Circular. Northern Europe. 12th century. Diameter, $2\frac{3}{8}$ inches. Bought, 5*l.* 10*s.*

This is carved in very high relief. A man and woman sit with a low table between them, playing at the game. Four others stand behind, looking on.

The border is wide, filled with small open round dots.

376. '71.

DRAUGHTSMAN. Walrus ivory. Northern Europe. 13th century. Diameter, $2\frac{1}{8}$ inches. Bought, 5*l.*

A man rides upon a griffin or some kind of nondescript beast, with the head, wings, and claws of an eagle, and body and hind legs of a horse. The man carries a hawk on his left wrist; and what seems to be a cloth in the other hand.

The border is slightly incised with ornamental lines.

377. '71.

DRAUGHTSMAN. A fragment. 12th century.
Diameter, $2\frac{1}{2}$ inches. Bought, 4*l*.

Scarcely more than half of this curious piece remains. In the centre, in high relief, is a fabulous animal, a kind of dragon without wings; the head is thrown back with the jaws open, biting at the end of a staff or spear.

This ivory has been also greatly damaged by fire.

378. '71.

PLAQUE. Walrus ivory. The Ascension. Rhenish
Byzantine. 11th century. Height, $8\frac{3}{8}$ inches; width,
 $7\frac{5}{8}$ inches. Bought, 150*l*.

A book-cover. Perhaps it has been the companion piece to No. 144 and No. 145. '66: and formed the cover of another volume of the same Evangelistaria. The border is different, but the style, date, and execution are precisely similar.

The back of this example shows how the tusks of the walrus were fitted and adapted for the required purpose. In front, the joining together of the several pieces is very neatly done. Behind, the three large sections are seen almost roughly put side by side and fixed firmly to the border with ivory pegs.

The subject, the ascension of our Lord, is treated in a manner almost identical with No. 258. '67. The chief variations are that the vesica which surrounds the Saviour is not decorated in this example; nor do the two angels touch it with their hands. The apostle St. Peter holds the keys and another apostle, immediately behind, a book. The name ABACVC is incised on the scroll which the prophet holds, and the legend "Elevatus est sol" is omitted. The hill from which our Lord ascends is ornamented with small flowers lightly incised.

379. '71.

PLAQUE. Scenes from the Gospels. Byzantine. 11th
century. Height $8\frac{5}{8}$ inches; width, $5\frac{1}{4}$ inches. Bought,
150*l*.

A book-cover. Divided into eight compartments; each separated and surrounded by an intricate and interlacing border of foliage, tied

together at the interfections by large rosettes. The subjects begin at the right corner at top.

1. The message to St. Joseph. He is represented asleep lying on a pallet, behind which an angel stands addressing him. The angel carries a long staff with a cross at the end in his left hand. Behind St. Joseph are two small buildings, Romanesque; and in front of them, falling like drapery above his head, are two curtains suspended from a rod. At the foot of the couch is a tall candlestick and a flagon by the side of it. The angle of one of the buildings is supported by a slender twisted column with foliated capital.

2. The flight into Egypt. The Virgin and Child ride upon an ass which St. Joseph leads by the bridle; an angel directs them, flying above their heads. They are at the entrance of a city, the gates of which are opened; with battlemented walls and towers. Two birds sit upon the wall of the city.

3. The murder of the Innocents. King Herod is on a throne outside the doorway of a low building, giving the order to his soldiers. He wears a crown, tunic, and large mantle. In his left hand is a long sceptre. Several children lie dead upon the ground, and two men lift up others high above their heads to dash them upon the stones. Women stand behind in attitudes of grief.

4. "Rachel weeping for her children." On the left is a walled city; outside of which Rachel, a large figure, sits with outstretched arms, her hair flowing over her shoulders and her robe torn open across her breasts, with a headless child lying across her knees. Other women stand by weeping.

5. The Presentation in the Temple. Our Lord is shown, older than usual, standing; half led half supported by His mother as if about to advance towards Simeon who comes forward, stooping and having both hands covered with a large cloth. The Blessed Virgin wears a large mantle which covers her head and is fastened with a morse in front. Others stand round and behind her; one of them carrying two doves. St. Anne is behind Simeon; and the background is filled with buildings; represented as surrounding a court.

6. Christ teaching in the Temple. In the inside of a building supported on two columns our Lord is seated on a high chair, holding a book and extending His right hand with a gesture of speaking. Nine men, elders, sit round the chair upon the ground. The Blessed Virgin with an attendant woman stands at the open door, outside.

7. The Marriage at Cana in Galilee. On the left a building, at the entrance of which our Lord stands with His mother close behind.

He stretches out His right hand, directing servants who bring water-pots and place before Him; two of them pouring water from larger pots.

8. The Master of the feast stands at the door of a similar building and servants come to him, one of them holding high up in one hand a cup full of wine and a large flagon in the other. The chief person wears a tunic, over which is a cloak with a collar turned down round the neck.

The eight subjects are enclosed in a border of acanthus leaves. The whole effect of this extraordinary piece is exceedingly rich and the execution of every part of it very delicate and admirable. Many parts are carved clear of the background, particularly the slender columns which support the various buildings.

A small piece has been broken away from one of the top compartments; in other respects this wonderful book-cover is in good preservation. It must have been always kept with great care, as an object especially and rightly to be prized.

380. '71.

PLAQUE. The Visit to the Sepulchre. Carlovingian. 10th century. Height, $3\frac{5}{8}$ inches; width, $2\frac{3}{8}$ inches. Bought, 10*l*.

Probably the cover of a small book. The sepulchre is represented as a round building with a dome and cupola over; there is a range of small windows under the dome and tall rectangular windows are in the cupola above. An angel sits on the left; and three women approach from the opposite side; one carrying a censer which she swings in her hand. The angel raises one hand in the act of benediction; in the other he holds a tall crozier. The door of the sepulchre is wide open; and the linen clothes are seen lying inside. On the roof of the dome are the two soldiers, asleep.

The border is very delicately carved with a small floriated ornament.

381. '71.

PLAQUE. Walrus ivory. Our Lord seated in Majesty. Byzantine. 12th century. Height, $3\frac{1}{8}$ inches; width, 2 inches. Bought, 10*l*.

The Saviour, vested in an ample robe with broad sleeves over which is thrown a large mantle, sits on a wide throne with a circular back

and ornamented. There are two cushions represented, one over the other. Our Lord raises His right hand in the act of benediction and holds a book, wide opened, in the left; His feet, bare and unfandaled, rest upon a square footstool.

382. '71.

PANEL. The Virgin and Child. French. 14th century. Height, $3\frac{1}{4}$ inches; width, 2 inches. Bought, 12*l*.

This has been the centre-piece of a small shrine of which the shutters have been lost. The Virgin is seated, her head covered with a veil, and clothed in a single large mantle or robe falling in broad folds down to the ground. She holds the Child on her left arm, His feet resting on her knee.

The canopy under which she sits is formed of a trefoil arch over which is a heavy architectural decoration; an arcade with turrets at the ends and central tower.

383. '71.

MEDALLION. Bone. The Marriage of St. Catherine. German. 15th century. Diameter, $2\frac{3}{8}$ inches. Bought, 7*l*.

This medallion has had the lower part carved in low relief, the upper half in openwork. This upper part is lost.

The Blessed Virgin sits in the centre wearing an imperial crown and richly clothed in a tunic fastened round the throat. A large mantle falls across her shoulders in heavy folds over her feet along the ground. She holds the Infant in her arms, Who turns away bending towards St. Catherine; the saint lifts up her right hand, on which our Lord places the ring. She has her sword in the left hand resting its point upon the ground. On the right of the Virgin is a small sitting figure with an open book; probably intended for St. John. His mantle is fastened on his breast with a band.

This small piece is well designed and the workmanship good. The subject is rare at this period in German art.

I. '72.

PLAQUE. Scenes from the Gospels. Byzantine. 11th century. Length, $8\frac{3}{4}$ inches; width, $3\frac{7}{8}$ inches. Bought, 75*l*.

This has been, probably, a book-cover. It is divided into three compartments by two narrow bands, slightly ornamented.

At the top is the Crucifixion. Our Lord is suspended from a cross the limbs of which are unusually wide, and His feet come down to the ground, resting separate on a broad tablet. His head is erect, surrounded by a cruciferous nimbus. His garment falls from the waist to the knees, fastened by a knot. An angular vesica, in the shape of an unequal-sided diamond, surrounds our Lord; enveloping Him from the top of the cross to His feet.

On His right side a soldier holding a spear in his right hand and pointing with the left to the Saviour turns himself aside as if speaking to the Blessed Virgin, who stands beyond him. The soldier is clothed in a tunic with ornamented border fastened round the waist by a wide belt, from which a broad and short sword hangs. His legs are bound round tightly with bandages. The Virgin is vested in a stole with large mantle or cloak and her head covered with a veil.

On the left side of our Lord, beyond the limb of the cross, St. John stands holding a book; his large mantle closely drawn round his body and covering one hand. Between St. John and the cross is a man carrying the sponge and a small bucket with the vinegar.

Above the cross are the symbolical sun and moon. Two half figures richly vested; one crowned with the sun the other with the crescent moon, and both holding their respective emblems in their hands.

The next division contains the Resurrection. In the middle is the tomb or sepulchre, represented by a lofty building having an upper story under a high roof and the lower part half hidden by a curtain drawn across and hanging from the doorway. On either side of the open entrance an angel sits, each holding in his hand a long staff with a small cross at the top. From the left the three women approach bearing their spices and ointments, all wearing long garments with mantles and veiled. Upon the other side are two soldiers, sleeping, their heads resting upon shields and their spears behind them. Above are three angels.

The lower compartment has three distinct subjects. On the left is the harrowing of Hell. Our Lord has thrown down the gates of Hades and, passing under a canopy of two arches, releases the souls in prison who issue from the open mouth of the dragon.

In the middle is the Ascension. The apostles stand below, surrounded by the walls of a fortified town with battlements. The Blessed Virgin is in the centre and all gaze up into heaven towards our Lord, Who rises upon a cloud, supported on each side by an angel. From above, a hand descends touching the head of the ascending Saviour.

Our Lord is seated in glory in the right corner of this compartment. He is surrounded by a double vesica, the two intersecting at His waist, and held by four angels. He sits upon a rainbow under which is another angel. A nimbus with incised cross is also round His head.

2. '72.

PLAQUE. Our Lord in Glory. French (?). 12th century. Height, $5\frac{3}{4}$ inches; width, $3\frac{3}{8}$ inches. Bought, 40/.

A book-cover, carved in low relief within a plain border. Our Lord is seated on a cushion resting on a rainbow within a vesica. His head is surrounded by a cruciferous nimbus and the hair tied with a narrow fillet. He is vested in a long under robe falling to his feet, which are bare, and over it a large mantle unfastened at the throat but tied across the body round the waist. In His right hand are a key and a short staff with a triangular head, enclosing a cross; in His left is a flaming censer. Resting on His left knee is a large book.

The four corners of the panel are filled with the emblems of the four evangelists, and at the bottom is a small circle of open work on which the Saviour's feet rest. This has held a relic which could be seen through the perforations of the ivory.

3. '72.

PLAQUE. The Taking down from the Cross. 11th century (?). Height, $8\frac{3}{8}$ inches; width, $4\frac{5}{8}$ inches. Bought, 60/.

A book-cover of very remarkable style and character; the figures extremely attenuated, and the folds of the draperies angularly disposed. There is much about it which reminds one of the Irish and Anglo-saxon schools.

The body of our Lord is upheld, half taken down from the cross. His head drops down upon the head of the Blessed Virgin and His hands and arms fall upon her shoulders. She receives the left hand in her own, kissing it. The Saviour's hair is arranged in long plaits hanging

down His back and His ribs are strongly marked. The man supporting the body wears a tunic and short cloak and stands upon a high three-legged stool. The figures of the Virgin and of our Lord are larger than the others in the composition.

The Virgin stands at the foot of the cross and behind her another woman, a faint; both are vested, as usual, in long gowns with cloaks and veils thrown over the head. On the other side a man half kneeling removes the nails from the feet with pincers.

The extremities of the cross pieces are signed with A and O; these letters may be of later date; and the top of the upright limb has also a second cross. Above are two angels, each holding a cloth or napkin.

The border is well designed, scrolls with bold foliage.

4. '72.

DIPTYCH. In silver frame. French. 14th century. Height, $2\frac{3}{8}$ inches; width, $2\frac{5}{8}$ inches. Bought, 30*l*.

This small and beautiful diptych is enclosed in a silver frame of later date. On one leaf is the Virgin and Child. The Virgin is seated, holding a flower in her right hand and looking towards the Infant Whom she supports on her lap. She has a veil on her head with a crown over it; and is vested in a long tunic girded round the waist; a mantle hanging from her shoulders. At her right side a small figure, seemingly a woman, kneels in adoration.

On the other leaf is St. Catherine crowned and carrying her book, treading the emperor Maximilian under her feet and thrusting him through with a sword.

Both these subjects are under pointed arches, cusped and crocketed; the hair and crowns of the figures have been gilded and the background above the canopies painted. In the corners at top are gilded circles, each enclosing a red cross.

5. '72.

PLAQUE. Scenes from the Gospels. Byzantine. 11th century. Height, $12\frac{5}{8}$ inches; width $5\frac{3}{8}$ inches. Bought, 100*l*.

This is divided into two equal compartments by a narrow band roughly ornamented with small beads; the lower of which contains two subjects.

In the upper division is the Crucifixion. In the centre our Lord, draped from the loins to the knees, is suspended from the cross with arms widely extended. His feet rest upon a tablet. The Blessed Virgin and St. John stand side by side under His right arm, as if speaking to one another. They are vested in the usual way with long tunics reaching to the feet and with large mantles. The Virgin's head is covered with a hood. Behind them is the slope of a hill with trees. On the other side is a soldier, the centurion, with armour and a short tunic, carrying a large shield and pointing upwards to the cross with his right hand. Another man, richly dressed in an ornamented tunic and broad belt or girdle, holds the spear in his right hand and a vase with the vinegar in the other. Behind him a third raises the sponge towards the Saviour. Behind these is a building. Above the cross are two angels with the conventional sun and moon; and at the foot of it is a small mound from which a skull looks out; there are also what seem to be three large pegs or posts driven into the mound.

The upper and larger portion of the lower compartment has the Deposition. A man, standing on a very sloping ladder, receives the body of our Lord into his arms. The Blessed Virgin holds His right arm and a man is in the act of drawing out the nail from the left hand: this man stands upon a double ladder or a pair of steps. St. John, in an attitude of grief, is at the left side of our Lord. Above the cross are four angels.

Below this is the Entombment. The body of our Lord is extended at full length, the arms across, on the ground outside the sepulchre; the side of which has two crosses incised upon it. His head is slightly raised by the Blessed Virgin who stoops over it. Two men prostrate themselves in adoration at His feet. Above are two angels.

The general treatment of the subjects and the costumes of the figures in this plaque are unusual and full of interest. But the execution, though spirited, is coarse and unfinished.

Traces of painting still remain upon the ivory.

6. '72.

SHRINE, with folding Shutters. Two on each side. French. 14th century. Height, $9\frac{1}{2}$ inches; width of centre canopy, $3\frac{1}{4}$ inches; width of shutters, $2\frac{1}{2}$ inches. Bought, 225*l*.

The centre is divided into two compartments: below are the Virgin and Child with angels as in No. 7592. '61, except that there is no angel above the Virgin's head. Above are our Lord and the Blessed Virgin

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CITY OF BOSTON
FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME
IN TWO VOLUMES
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AT THE SIGN OF THE
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IN THE CITY OF BOSTON
1787



STATUETTE: VIRGIN AND CHILD.

Fourteenth Century.

No. 7. 72.

in glory, also treated as in No. 7592. Both groups are placed under canopies; a pointed arch cusped and supported on two columns with foliated capitals. The figures are all carved in very high relief and the three in the lower division are long out of all proportion.

The subjects on the shutters, which are divided like the centre, are: 1. The Annunciation; 2. the Visitation; 3. the Nativity; 4. the Adoration of the three kings; 5. the Presentation in the temple. These are treated as in No. 7592 and No. 140. '66, except that in the Nativity a female attendant stands behind the pallet on which the Virgin lies, and receives the Infant into her arms. All the three kings, again, are represented standing. The figures of the groups in the lower compartments are even more exaggerated in height than those in the centre. Notwithstanding this unusual error in proportion the effect of the whole shrine is very graceful and beautiful.

Some portions of the canopies are modern restorations.

7. '72.

STATUETTE. Virgin and Child. English (?). 14th century. Height, $7\frac{1}{4}$ inches; width, 2 inches. Bought, 25*l*.

The Blessed Virgin stands holding the Child on her left arm rather higher than is usual, so that His face is on a level with and almost touches her cheek. She is vested as in the statuettes No. 4685. '58 and No. 201. '67, her tunic falling down to and covering her feet. She holds the stem of a lily, of which the flower is lost, in her right hand. The Infant throws His right arm round His mother's neck; a tender and beautiful action of which there is no other example in the collection.

The robes of the Virgin have been coloured.

8. '72.

BOOK Covers (two). German. 16th century. Height, $1\frac{7}{8}$ inch; width, $1\frac{3}{8}$ inch. Bought, 15*l*.

These covers are still attached to the book for which they were made, of which the title is, "Schoene Trostsprueche fuer die aengstigen Gewissen. M. Vitus Deeterich." The date is on the colophon: "Anno 1597."

On one side is the sacrament of Absolution. A priest sitting in a low canopied chair, of fourteenth century style, listens to a man who kneels

before him. The priest wears a low cap and surplice; the penitent is bareheaded in a long gown with fur over the shoulders.

On the other side is the sacrament of the Eucharist. The priest, standing, holds the paten in his right hand and with his left gives the Sacrament to the same person as before, kneeling. Behind the priest is seen the crucifix upon the altar, and on his right one of the altar curtains suspended from a rod.

9. '72.

MIRROR CASE. The siege of the Castle of Love. French. 14th century. Diameter, $5\frac{1}{8}$ inches. Bought, 110*l*.

This very beautiful example is in perfect preservation, the lions on the border being uninjured. The workmanship and design are alike excellent.

In front of the castle is a gateway approached by four steps with portcullis half drawn up and flanked by two large towers; these have battlements and conical roofs. Above this are two upper stories. Behind the battlements of the lowest are four ladies defending the castle and throwing roses down at the assailants; the ladies wear long gowns fastened tight round the throat, and two of them with girdles at the waist. On the top, above them, Cupid crowned aims an arrow at one of the knights underneath.

Below, three knights attack upon the left and two on the right, all on horseback; they are armed and their horses are caparisoned as in the casket, No. 146. '66, except that one seems to be attacking the walls with a heavy club or battleaxe. Another, as if weary and hot, half lifts his heavy tilting helmet from his head, showing the hood of the hauberk below.

On two trees, right and left of the castle, are two figures of men blowing trumpets.

Four lions, well designed and carved clear of the body of the mirror case, walk slowly round the rim.

10. '72.

STATUETTE. Group of the Baptism of our Lord. Spanish (?). 16th century. Height, $10\frac{3}{4}$ inches; width, 4 inches. Bought, 35*l*.

Two lengthy figures: St. John the Baptist stands on a low mound holding a shell in his right hand, from which he pours water upon the

head of our Lord Who is placed a little below him, also standing. The Baptist is clothed in a short raiment of camel's hair; the Saviour in a loose garment falling from the left shoulder and gathered upwards across the loins, leaving the body nearly bare. His hands are crossed with humility over His breast.

The expression of the faces is painful, the mouths drawn and open.

II. '72.

SET of Tablets. Covers and six leaves. French. 14th century. Height, $4\frac{1}{8}$ inches; width, $2\frac{3}{8}$ inches. Bought, 125*l*.

This fine example of mediæval tablets seems to have all its leaves complete, as when originally made. The separate leaves, which have been slightly hollowed for wax with the usual narrow rim, have been filled with subjects relating to the Passion of our Lord, painted and very largely gilt.

On one cover upon the left is St. Laurence vested in his dalmatic as a deacon and holding a gridiron, the emblem of his martyrdom. On the right, a bishop stands giving his blessing, fully vested with chasuble, mitre, and pastoral staff. On the other cover is the coronation of the Virgin, as in No. 7592. '61 and No. 239. '67, except that the angels are represented above, swinging censers. On both covers in the corner is a small kneeling figure of a man, a monk; tonsured and wearing his habit. Probably intended for the person for whom the tablets were made.

The two subjects are under canopies; each of two plain pointed arches, and above them gables crocketed and with finials. In the panels between the gables are trefoils in low relief. The covers have been painted and gilded.

The paintings inside are: 1. The Last Supper. 2. The kiss of Judas. 3. Christ before Pilate. 4. Christ before Herod. 5. The Flagellation. 6. Pilate washing his hands. 7. The carrying of the Cross. 8. The Crucifixion. 9. The Resurrection. 10. The Veronica. 11, 12, 13, 14. Emblems of the Passion:—the kiss of Judas; the hand which flapped; the wound in the side; the crown of thorns; the sponge and staff; the three nails, the hammer, the pincers; the pieces of money, the pillar and the scourge; the seamless robe; the spear; the ladder; and the open tomb.

12. '72.

STATUETTE. A boy seated. Italian. 16th century.
Height, $7\frac{1}{4}$ inches; width, 4 inches. Bought, 50*l*.

The boy is bareheaded and clothed in a thin garment fastened by a button at the throat. Over this, falling from his shoulders so as to cover the back, is a thicker cloak or mantle. He sits on a low square seat ornamented in low relief with flowers. In one hand he holds forward a scroll, in the other a garland of flowers.

13. '72.

GROUP. Three boys. Italian. 16th century. Height, 7 inches; width, $2\frac{1}{4}$ inches. Bought, 35*l*.

One of the boys carries another on his shoulders, lifted above his head; two others behind give their support. The figures are all good.



APPENDIX.



THE collection of Ivories in the British Museum—exclusive of Egyptian, Assyrian, and Etruscan—is very important, and can show examples of almost every style. The whole number is about one hundred and sixty pieces besides the set of chessmen and draughtsmen found in the isle of Lewis, which have been already spoken of. Among them the following are especially to be noticed:—

The
British
Museum.

1. The leaf known by the name of the Gherardesca diptych, or the apotheosis of Romulus: which has been long the subject of much dispute among writers on consular diptychs. It has been published by Buonarrotti, Montfaucon, Gori, and Millin. Some have thought it to be a mythological and not a historical tablet; some, relying on the coins of Antoninus Pius, have claimed it for that emperor. Lastly, M. Pulszky has suggested another explanation which seems not unreasonable, although we may scarcely agree that it solves all the difficulties at once. He rightly argues that, being heavy in design and rude in execution, it must be placed at a much later period than the reign of Antoninus; most probably early in the fourth century. His chief proof is derived from the monogram which is carved, in open work, at the top of the leaf; and which contains all the elements of the name of Romulus, and also the letters A and C. "M. Aurelius Maxentius, raised to the Imperial throne, A.D. 306, had a youthful son, Aurelius Romulus, whom, A.D. 308, he declared Cæsar and consul for Italy. The young man died during his consulship, and received the honours of an apotheosis. . . It is the emperor Maxentius who, as a new Jupiter Conservator, holding a laurel twig and the *hasta pura*, is

"carried, by four elephants on a kind of shrine on four wheels, "towards the funeral pile, from which the young Cæsar Aurelius Romulus rises towards heaven, in a chariot drawn by four horses. "Two eagles, the symbols of the apotheosis, soar up with him; "whilst above him two Genii carry the first Romulus to the assembly "of gods, seated above the six autumnal and hibernal signs of the "zodiac. The letters of the monogram, with A and C, mean "Aurelius Romulus Cæsar."¹ We must acknowledge that there is at least great ingenuity in the explanation proposed by M. Pulszky.

There is a remarkable ornament on the top of this leaf: formed of open work scrolls joined in the centre by a small circle.

2. The magnificent tablet which has been described above, p. xxxv., representing an angel.

3. The Northumbrian casket, given to the Museum by Mr. Franks; also described above, p. xlix.

4. A small fragment, Roman work, perhaps of the third century; having, in low relief, the head and body of a man seen to the waist.

5. A bishop's ceremonial comb, probably Norman; of the twelfth century or even earlier. Nearly eight inches in length by three and a quarter. It is carved in open work, divided into three compartments which are separated by bands, having heads of some fabulous animal designed with much spirit in the middle. The two end compartments are filled with scrolls, interlacing; in the centre is a man standing upright and blowing a large horn; he is supported underneath by a grotesque figure, wearing a conical cap.

On one side is an inscription, incised; of which a portion, "Vult "D. Deus. I H S. Christus." is still easily to be read. There is a small handle with a ring, as if to suspend it; and the flat bands have ornaments in low relief.

This most rare ivory is in a very fragile state and mutilated. An engraving of it is given in the preface.

6. The Bellerophon, which has been already mentioned; Roman, of the fourth century: carved in pierced work, eight inches and a quarter by three inches. Above the border of the panel is a series of low arches.

7. Plaque, Italian? seventh century; seven inches and a quarter by nearly four. This has been, perhaps, a part of a reliquary or of the ornament of a chair, like the Ravenna chair. It represents two of the three kings offering their gifts; they wear the Phrygian cap,

¹ Essay on antique ivories, p. 18.

and are clothed in a single short tunic girded at the waist. Behind them are buildings in low relief.

8. Book cover, about seven inches by four; Carlovingian, tenth century. This has been also already noticed above, p. xxxvii., as being carved on the half of an old consular diptych, of which No. 266.'67, in the South Kensington collection, is the other half. It is divided into three compartments; the lowest of which it is not easy to explain. It may be the going forth of the soldiers to seize our Lord. In the middle are the kiss of Judas and the healing of the ear of Malchus. At top is an unusual subject: our Lord standing upright after His betrayal, and the falling back of the soldiers and people upon the ground.

9. Plaque, Byzantine, ninth century; seven inches and a half by three and a half. The raising of Lazarus.

Our Lord stands in the centre, carrying a long rod or staff in His left hand and raising the right in benediction. He is vested in a long tunic with short sleeves and a cloak. Before Him are St. Mary and St. Martha, one of them kneeling with one knee upon the ground, and behind is a single apostle. Christ, alone, is represented with a nimbus. Gori² says that the Christians in early times always placed a rod or sceptre in the hand of our Lord—"semper cum *virga in manu dextra representant*"—in paintings and sculptures of the resurrection of Lazarus, or of the feeding the multitude in the desert. So sweeping an assertion must be received with caution; and, in the present example, the rod is in the *left* hand. This, however, may be a mode of expressing that the miracle itself is worked by the power of His right hand. Lazarus is seen upright in a kind of large open pillar, wrapt, except his face, in the grave-clothes, and bound tightly round with narrow bands, frequently crossing, from head to foot. Some buildings like three towers are in the background.

This important ivory was formerly preserved in the church of St. Andrew at Amalfi, where it formed for a length of time a panel in a reliquary. Its original use is unknown. Afterwards, it was kept in a museum at Naples; from thence it passed into the possession of the chevalier Bunsen: by whom it was sold to another private person before it was obtained by the British Museum. It is engraved in Gori.³

There is a very curious similarity of manner, style, and posture in the figure and even in the face of the kneeling woman, with repre-

² Or, rather, his author. Thesaurus, tom. iii. p. 107.

³ Thesaurus, tom. iii. p. 108.

sentations of Hindoo women upon almost modern carvings and in oriental drawings.

10. A cup; seventh century? already spoken of above, p. xlv.; height, nine inches.

11. Plaque, Byzantine, eleventh century; about six inches by five. Probably a panel of a casket or reliquary. On the right, our Lord is seen sitting upon the rainbow, His feet resting on a footstool. His whole figure is surrounded by an oval nimbus, above and behind which is a crowd of saints or angels, and on the left is the tall figure of a man standing.

The whole of this is in the style of the eleventh century; but in the corner are three small naked boys, classical in design and treatment, and similar to the figures on the Veroli casket, No. 216.'65. Hence this ivory is of great value in determining the probable date of works of that school.

12. A diptych of excellent design and workmanship, French, fourteenth century; each leaf five inches by three. On one side are the Virgin and Child, standing, attended by angels; on the other, the Crucifixion, with St. Mary and St. John. The subjects are under rich canopies of a single arch.

13. Handle of a flabellum: exactly like in size, style, and date to the example in the South Kensington collection, No. 373.'71, and equally admirable in the workmanship. In three of the compartments are the twelve apostles, two under each separate arch which forms the ornament of the division. The lowest compartment has animals, perhaps meant for the evangelistic symbols.

14. A chess piece: walrus ivory, perhaps North German, of the thirteenth century; already described above, p. lxxij.

15. The extraordinary set of chessmen found in the isle of Lewis, and fully described with engravings in the *Archæologia*.⁴ See above also, p. lxxij.

16. Plaque, German? tenth century? five inches by nearly four. This is an example of the peculiar style recognised by the pierced decoration of the background, and of which other specimens will be mentioned presently in the Liverpool museum. The subject on the plaque is the raising of the widow's son. Two young men carrying the body extended on a bier, close to which two smaller figures walk, meet our Lord followed by a group of the apostles. He stretches out His hand and touches the bier. The whole is well designed and the story plainly told.

17. The head of a pastoral staff, French, eleventh century;

⁴ Vol. xxv.

rather more than five inches in height and about four in width. The volute ends in a serpent's head, whose open mouth touches the beak of a bird (a cock?) which fills the centre. The round is supported underneath by an eagle, vigorously designed and well carved. The whole of the piece has been covered with gems, of which the traces of the setting alone remain and the thick gilding between each.

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This beautiful ivory is said to have been the head of the pastoral staff of St. Bernard. A small silver and crystal reliquary, excellent work of the thirteenth century, enclosing a large relic of that saint had from time immemorial been preserved with it, and they were not separated until the staff-head was obtained some few years ago by the British Museum.

18. The head of the staff of Alexander abbot of Peterborough from 1222 to 1226, and found in his coffin. Rather more than five inches high and two and a half across. The volute, graceful in design, is filled with a scroll ornament having a bold floriated end. Although it has been buried for so long a time this ivory is in fair preservation.

19. Another, German? fifteenth century; four inches and a half by about five; ill designed and coarse in workmanship. In the centre is a lamb.

20. Another, English, fourteenth century. This also is rude in execution. Only one side of the centre is carved—the Crucifixion. Our Lord hangs upon the cross with St. Mary and St. John on either side.

There are ten or eleven examples of the rare open or pierced work in ivory, including the Bellerophon. Of these one is especially remarkable, and has been already noticed above, p. cii., namely,—

21. A plaque, French, fourteenth century; rather more than six inches long by four and a quarter. Divided into thirty compartments or small panels, each one inch by three-quarters of an inch. The subjects are taken from the legendary life of our Lady and from the gospels.

1. The offering of St. Joachim and the refusal of it by the priest. 2. His departure into the desert, and sojourn with the shepherds. 3. The message of the angel to him. 4. The message of the angel to St. Anne. 5. The meeting of St. Joachim and St. Anne at the gate of the city on his return home. 6. The birth of the Blessed Virgin. 7. Her presentation in the temple; she ascends the steps of an altar behind which stands the high priest. 8. The crowd of suitors and the blossoming of the rod of St. Joseph. 9. The

marriage of the Virgin. 10. The Annunciation. 11. The Visitation. 12. The Nativity. 13. Adoration of the Magi. 14. Massacre of the innocents. 15. Flight into Egypt. 16. Presentation of our Lord in the temple. 17. The Baptism of our Lord. 18. Entry into Jerusalem. 19. Washing the feet of the apostles. 20. The agony in the Garden. 21. The kiss of Judas and the miracle of Malchus. 22. The Flagellation. 23. The Crucifixion. 24. The Resurrection. 25. The harrowing of Hell. 26. The appearance to St. Mary Magdalen. 27. Incredulity of St. Thomas. 28. The Ascension. 29. The descent of the Holy Ghost. 30. The coronation of the Virgin.

22. Another of open work, French, fourteenth century; perhaps the panel of a casket; seven inches by about four. Divided into six compartments filled with subjects from the life of the Virgin, each under a rich canopy of three pointed arches with pediments and crockets: 1. The Annunciation. 2. The Nativity of our Lord. 3. The Adoration of the kings. 4. Presentation in the temple. 5. Death of the Virgin. 6. Her coronation.

23. Another, of open work, but somewhat coarser in work and style, English? fourteenth century; about seven inches by four. Scenes from the Passion of our Lord, beginning with the Entry into Jerusalem and ending with the Harrowing of hell.

24. Plaque, very curious and interesting, partly in open work; French? fourteenth century; four inches by rather more than two. The Crucifixion, carved in very bold relief and crowded with figures, some on horseback. Christ and the two thieves are fastened to very lofty crosses; a man stands at the foot of the cross of our Lord, about to pierce His side with a spear; the Saviour's head droops, dead, upon His shoulder. Both the thieves are still living, and the penitent thief turns, regarding Him, towards our Lord.

25. The Grandison triptych. Height of the centre six inches and a half by four; width of each wing two inches; English, fourteenth century.

The centre is divided into two compartments: in the lower is the Crucifixion, in the upper the coronation of the Virgin. This last is well designed, and the figures solemn and dignified in expression; the throne on which they are placed is richly ornamented in low relief. On the wings are four saints, each under a canopy: St. Peter, St. Paul, St. Stephen, and (probably) St. Thomas of Canterbury. In the panels above the canopies are roses; and, repeated, a shield with the arms of Grandison bishop of Exeter from 1327 to 1369.

26. A leaf of a diptych, about ten inches by five, English, of the same style and date as the preceding. This is also divided into two compartments. Above, the Annunciation. The Virgin, sitting, bends her head aside as if listening to the Dove which approaches closely to her ear, or to the angel who kneels at her feet. A small figure of God the Father issues from the clouds above, with one hand raised in benediction. The veil falls back almost altogether away from the Virgin's head which is covered only by her hair. The expression of the head is very beautiful and full of obedience and devotion; but the figure is small and out of proportion.

Below is St. John the Baptist, sitting on a rock and holding in his left hand a large Agnus Dei to which he points with his right.

The diptych, of which this is one leaf, is believed also to have belonged to bishop Grandison; slight traces of the arms of that prelate can still be seen upon it. An engraving of this ivory is given in the preface, p. civ.

27. A plaque, open work, French, fourteenth century. About three inches by two and a half. A representation of the Trinity, in the usual manner of that period. God the Father supports with His extended arms the crucifix; and above it is the Dove, the emblem of the Holy Ghost. Two angels stand at the side; one with the spear, the other with the nails. The whole under a canopy of three arches.

28. Plaque, open work, perhaps Burgundian work, late thirteenth century. Nine inches by nearly five. This has been probably a panel of a splendid reliquary. Three compartments; each under a very lofty and bold canopy of a single arch; with rich decorations, cusps and reversed crockets. There are three subjects in each compartment: 1. Pilate washing his hands; 2. The buffeting of our Lord; 3. The Flagellation; 4. The carrying the Cross; 5. The Crucifixion; 6. The Deposition; 7. Incredulity of St. Thomas; 8. The Ascension. 9. The descent of the Holy Spirit.

This is an admirable specimen of the peculiar school; each story distinctly told in the simplest manner and with few figures. For example, in the Crucifixion only our Lord and the two thieves; in the Ascension, only two apostles and the feet of the Saviour shown above, as He rises into heaven. The plaque has been carefully coloured and gilded. The architectural decorations are unusually large in detail; occupying more than half of the height of each compartment, with a very fine effect. A tall turret rises between each pediment or gable.

This piece is extremely similar to the example in the South

Kensington collection, No. 366.71, and is probably by the hand of the same sculptor.

The style of this school is easily to be recognised by the fulness of the figures and the broad treatment of the draperies. There are other peculiarities, such as the manner in which the thieves are crucified; dressed in short drawers, tied and with their arms thrown back over the limbs of their crosses; again, by the mode in which Judas is represented (when his death is given) hanging on the tree.

29. A very curious group, German? thirteenth century; about four inches high. A seated figure seemingly a woman with long hair, crowned and clothed in a long robe, holds a child also crowned upon her lap, who clings with both hands to the border of the robe round her neck, and looks downward to a group of small figures, also wearing crowns, who stand round at the knees of the principal person.

30. Diptych, French, fourteenth century. Each leaf is about eight inches by four and divided into three compartments, with canopies of five low pointed arches. The subjects begin upon the left of the lowest division:

1. The Annunciation; 2. The Nativity; 3. The Adoration of the kings: in this, a servant stands behind them, holding the heads of three horses, from which they have just alighted; he wears shoes and a riding tunic with a hood over his head and strikes at one of the horses with a heavy whip. 4. Betrayal of our Lord, and the cutting off the ear of Malchus; 5. Judas hanging; 6. The Crucifixion; 7. The Resurrection; 8. The Ascension; the Blessed Virgin, surrounded by the eleven apostles, stands immediately under the feet of our Lord, which alone are shown. 9. The descent of the Holy Ghost. Again, the Virgin sits directly under the Dove, the apostles round her and bending in adoration.

This diptych is from the Bernal collection and very good both in design and workmanship.

31. Diptych, Burgundian, fourteenth century; each leaf about eight inches by four. There are three compartments, the subjects recessed under canopies supported on slender columns cut clear from the background:

1. Judas receiving the money. 2. Betrayal of our Lord. 3. Judas hanging. 4. The Flagellation. 5. The Crucifixion. 6. The Deposition. 7. The Entombment. 8. The Harrowing of Hell. The penitent thief accompanies our Lord, Who receives Adam and Eve outside the opened door; inside are other souls expectant and demons above them.

32. Another, of the same time and school. In this Judas, hanging,

is represented entirely nude. The common manner is to show his garment open in front, with the bowels gushing out.

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33. A pax, French, fourteenth century; about six inches high by three and a half. There are two compartments. Above, is St. Roch, standing; an angel kneels at his feet as if about to touch the wound in his leg, which the saint shows by lifting the skirt of his tunic. On the other side is a dog. Below, is the martyrdom of St. Sebastian.

The name "Jehan Nicolle" is incised upon this pax in capital letters; there is also a shield, bearing a hammer behind two crossed swords.

34. A pax, English, fifteenth century; about four inches by three and a half. The shape is somewhat unusual, being perfectly flat. The subject is the Crucifixion, on either side are the Blessed Virgin and St. John. St. Peter stands behind the Virgin; and a female saint with her palm of martyrdom is behind St. John.

35. A small oblong piece, not quite three inches high; early fifteenth century. This is a very remarkable ivory, and has probably been the centre of the volute of a pastoral staff.

On one side is the Agony in the garden: Christ kneels at the top of the mount, with the apostles below. On the other is a Pietà, admirably designed and carved. The full-length body of our Lord, unclothed, lies stretched across the knees and lap of the Virgin, with His head thrown back and drooping but supported by her right hand. The Blessed Virgin is vested in the usual manner and the draperies fall in broad heavy folds down to the ground.

An engraving of this beautiful ivory is given in the preface, p. xcij.

There are thirteen or fourteen statuettes (more than one, however, rather doubtful) in the British Museum. Of these, one is very noble and grand, namely:—

36. A Virgin and Child, possibly English of the fourteenth century; more than fourteen inches high. The Blessed Virgin sits, clothed in a gown or tunic and a large cloak which falls from above her head over the whole body to the knees; below which her gown again shows in elaborate folds, deeply carved. The Child, unclothed, half stands upon her lap; supporting Him with the right hand she places her left under her breast to offer it to Him. The figure of the Virgin is dignified and the face full of tenderness and love.

The original seat of this fine statuette has unfortunately been lost; otherwise, as in the case of Mr. Hope Scott's (spoken of

above, p. xcj.), we might with more certainty have attributed it to an English artist.

37. Statuette of St. Margaret, French, fourteenth century; six inches high. The saint, dressed in a long robe and with hands clasped in prayer, is seen issuing from the back of the body of a huge contorted dragon. The end of her gown trails from the beast's open mouth. It has been painted and gilded.

38. A small triptych, French, late thirteenth century; height of the centre under five inches by about three in width. A very charming and beautiful example, carved in high relief. In the centre are the Virgin and Child, attended by angels, under a canopy. On one wing are the three Kings alone: on the other, the Presentation in the temple.

39. A large triptych, filled with a number of ivory statuettes, fixed upon a frame of wood; German; early fifteenth century. The centre is three feet one inch in height, and about nineteen inches wide. There are three subjects in the centre. In the middle is the Crucifixion: our Lord on the cross, with St. Mary and St. John; these two are smaller figures. Below is the death of the Virgin, treated in the usual way. The body lies upon a richly decorated couch and the expression of death is well given. Her soul, a small figure crowned and sitting upright, is in the arms of our Lord, Who stands behind the couch looking down upon the body with pity and sorrow. Above, is the Coronation.

On the wings are, 1. The Annunciation; 2. The Visitation; 3. The Nativity; 4. The Adoration of the kings; 5. The Presentation; 6. The Flight into Egypt. A male attendant, wearing a hood and tunic, is behind the Virgin who rides carrying the Child. St. Joseph, with a basket on his shoulder, leads the ass.

The statuettes vary in size: the average height being about six inches; that of our Lord on the cross is eight inches.⁵

⁵ This triptych was purchased, about fifteen years ago, from a London dealer. Sir Digby Wyatt speaks of it as one of the noblest monuments of ivory carving now existing of the fourteenth century. The objection to the high praise which he bestows upon this and upon the famous *retable* made for Jean de Berry, brother of Charles V. of France, (now in the Louvre) is that the work is not carving in ivory from one piece, but statuettes or figures in the round applied to and fixed upon a separate frame. He gives an account

of the history of the triptych. "During "six and twenty years it was one of the "rarest gems in the private collection of "Dr. Böhm of Vienna, director of the "Imperial collection of coins and medals." Dr. Böhm on his part, it seems, had a story that the triptych was presented by a pope to an emperor about the middle of the fourteenth century, and that a hundred years afterwards it was given by some unknown empress to some unknown convent of nuns, and afterwards was seized by the emperor Joseph II., and then somehow or other was

40. Casket, French; fourteenth century. Fully described and engraved in the 5th volume of the *Archæological journal*. The British Museum.

41. Mirror-case, English; late thirteenth century; about four inches in diameter. A lady and gentleman are in a garden, with houses on each side. The rim has four large floriated ornaments.

42. Another, of nearly the same size and with a similar subject, but somewhat later. In this the gentleman offers a heart to the lady, and an attendant is behind him. One house only is shown. Above are two angels who support a shield with a rose carved on it in low relief.

43. Another, larger; both halves of the case; French; early sixteenth century. On one is Thisbe who falls upon the sword, whilst Pyramus lies dead on the ground. On the other is Lucretia stabbing herself and supported by an attendant. A knight in armour and another person dressed in royal robes and with a sceptre look on.

44. Another, about four inches and a half in diameter, English? late fifteenth century. A lady and a gentleman sit under a wall, the one playing a guitar, the other a clarionet. A fool with cap and bauble looks at them over the wall.

45. Another, bone; of nearly the same date, about three inches in diameter. A party of morris-dancers in a garden enclosed with a palisade having a barred gate in the middle.

The British Museum is rich in mirror-cases; there are eight or ten more. But only two or three combs.

Besides these ivories which have been perhaps too slightly described there are many others well worth careful examination. Among them four plaques dark in colour, perhaps of the seventh century, carved in deep relief with subjects from the Passion; a large and very curious piece given by dean Conybeare; a small half boss in walrus ivory, twelfth century, perhaps the lower half of the

pilfered by one of the emperor's court, whose descendants sold it to Dr. Böhm. For all this there is not a shadow of evidence, and the story looks as neat and probable as others of the same kind, which are often told by dealers of fervid imagination. *Credat Judeus*. Having, however, attributed in the text this great work—for great it undeniably is—to a German artist of a little later date perhaps than the year 1400, it is right to quote the contrary opinion. Sir Digby Wyatt says, "Upon the first inspection, the ob-
"server will doubtless find it a little difficult
"to imagine this splendid monument of

"mediaeval carving to be of Italian work-
"manship, so little does it possess of that
"spirituality which distinguishes the school
"of Giovanni and Andrea Pisano, and
"other artists working under the influence
"of Giotto. A more careful examination
"will probably lead to a conviction that it
"could not have been executed in any
"other country than Italy. . . . It is to
"the school of Andrea d'Ognibene, or
"Cione, that this noble triptych may be
"most correctly referred."—Lecture before
the Arundel Society, p. 14.

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boss of a crozier or staff, well worked, with small dragons creeping round it; several more diptychs and another beautiful triptych; several important plaques of the eighth and ninth centuries; and a curious money-horn covered with interlacing scroll ornament, in low relief, in the Anglo-saxon manner; this last was found in Switzerland in the Grisons, full of coins of Louis the First, Charles the Bald, and other kings of the ninth century.

There are also several remarkable pieces of the (so called) Goawork: or, rather, of western Africa. Among them two cups, one carried by men on horseback, having much of the character of rude Scandinavian art: and "a pilgrim" having the sitting figure at the top; in the middle a fountain, with sheep; and below, another figure lying down asleep under a cave. Nor must we omit a large tusk which has been turned, three hundred years ago, into a grotesque drinking-horn. This has some original African carvings of animals on it in low relief, and an inscription:

Drinke you this and thinke no scorne,
All though the cup be much like a horne.

1599. Fines.

In the manuscript library of the British Museum are three or four ivories, inlaid in book covers. The most important are two, one upon each cover of the Egerton MS. 1139: a psalter of the twelfth century. These plaques measure each nearly nine inches by about six, and are Greek work of the same period. They are filled with subjects within circles interlaced one with another by smaller rounds. On one side is the history of David, on the other (not the seven works of Mercy as stated in the catalogue of additional manuscripts, but) the six acts mentioned by our Lord in the gospel of St. Matthew, chap. xxv. ver. 35, 36. The name Herodius is on the top of the panel.⁶

Another, very curious, is on the cover of Harleian MS. 2889: a lectionary of the eleventh century. This is in walrus ivory, of the same date. It represents an archbishop, vested in chasuble and pall, holding a Tau in one hand; two small figures kneel and kiss his feet.

Two other volumes in the Manuscript library have ivories inlaid upon their covers. One on *Harleian*, 2820, containing the four gospels, and the other on an English martyrology in verse; *Additional*, 10,301. The first of these is Carolingian, of the tenth century; and the other, perhaps, English of later date.

⁶ These splendid ivories are described in Du Sommerard, vol. v. pp. 107, 162.

The ivories in the Bodleian Library are four in number, and three of them are inlaid on the covers of manuscripts.

1. A very superb piece, occupying nearly the whole of one cover of an Evangelisterium of the tenth century. The present binding of this manuscript is quite modern; French, of perhaps a hundred years ago. But there is no reason whatever to doubt that this ivory has been removed and preserved from the ancient cover, and in date it is certainly at least coeval with the manuscript.

The plaque is divided into a centre piece surrounded by twelve small compartments, forming a border. These are separated by wide ornamented bands, of good style. In the centre is a sitting figure of our Lord, young in face and beardless. He holds a book in the left hand and with the right supports a crozier which passes nearly horizontally behind His head. The back of the throne on which our Lord sits is represented as the gateway of a building resting on two columns, with heavy rude capitals. He is vested in a tunic and cloak and His feet rest on a lion and an asp; beneath are two smaller animals, like dragons. The Saviour's head is nimbed, with a cross in low relief. On the book is incised IHS XPS SVP ASP.

The figure of our Lord is rather short and so far ungraceful, and the head is too large for the body. The mode in which the crozier is held across the shoulders is very peculiar.

The subjects in the compartments are, beginning at the top—

1. The prophet Isaiah holding a scroll on which is the beginning of the prophecy, "Ecce virgo concipiet."
2. The Annunciation. The angel approaches Mary, who is seated; an attendant is behind her. This is an unusual treatment of the subject.
3. The Nativity.
4. The Adoration of the three kings.
5. The massacre of the innocents. One child is being lifted up to be dashed to the ground, another lies dead. Behind is a woman, raising her hands and wailing. Herod sits on a chair to the right, looking on. The figures in this compartment are out of proportion one to another.
6. The Baptism of our Lord. Christ stands in the centre, a very small figure, and the Dove descends upon His head.
7. The miracle of Cana.
8. The raising of the daughter of Jairus.
9. The cure of the demoniac, and the driving of the swine into the sea.
10. The healing of the paralytic who walks away carrying his bed.

11. The woman with the issue of blood. She kneels behind our Lord and kisses the border of His robe.

12. (At the foot,) our Lord asleep in the storm; three figures in the boat, besides the Saviour Whom they are awakening.

This plaque measures rather more than eight inches in height by five in width. It is perfectly uninjured, having evidently been always preserved with the greatest care. In beauty of workmanship and design it may challenge a comparison with any other known example of the same time or of the Carlovingian school.

2. A plaque, of morse ivory, five inches by nearly four; inlaid in the centre of a metal book-cover, probably Rhenish Byzantine work of the ninth century; the manuscript inside contains the gospels of St. Matthew and St. Mark, written about A.D. 1050.

Our Lord is represented sitting, in majesty, within an aureole nimbus which surrounds the whole body. In the top corners and at the Saviour's feet are the evangelistic symbols and behind His head a cross in low relief. Below, on one side, is a woman unclothed to the waist, holding a branch in her right hand and in the other a snake, which winds round her arm: on the other side (the figure broken off) is the arm of a man with a fish. These typify the Earth and the Sea. The whole subject is enclosed within a well-executed border of acanthus leaves.

3. A plaque, about six inches by four, mounted in a modern and very bad silver cover of a Greek New Testament known as the Codex Ebnerianus, written late in the thirteenth century. The ivory is also of Greek work and of the same date.

This is carved in high relief. Our Lord sits upon a cushioned chair, lifting His right hand in benediction and holding a closed book in His left. He is fully vested, with a nimbus round the head. His feet, bare and sandalled, rest on a footstool.

4. A triptych, bone, North Italian, of the fourteenth century. The centre is nine inches in height by four in width.

In the middle is the Virgin and Child, with a saint on either side. On the left wing is a female saint, holding a book; on the other, St. Lawrence.

This triptych is a good example of the kind, and the frame is inlaid with marquetry in the usual style.

The collection of ivory carvings in the Ashmolean Museum, although not many in number, are of great interest. They may all claim, with scarcely an exception, to be of English workmanship.

1. A draughtsman, walrus ivory, nearly four inches in diameter, thirteenth century; the subject, St. Martin dividing his cloak with

the beggar, cut in deep relief. Behind St. Martin, who stands, is shown the head of an ass. The border is formed of two narrow circles enclosing the usual ornament of beads. The Ashmolean Museum.

2. Another draughtsman, rather larger; also walrus, of the same time and the same subject. In this a horse is behind St. Martin and there are two angels above.

3. Half of a diptych, fourteenth century, about five inches by three. Divided into two compartments with arcades of three plain arches. Above are the Annunciation and the Visitation; below the Adoration of the kings.

4. A diminutive statuette, fourteenth century, the Virgin and Child. The Virgin is seated, crowned, and vested in the usual manner. The left hand and arm on which she supports the Infant are covered with her cloak. This has probably been the centre of the volute of a pastoral staff.

5. Plaque, four inches by two, apparently the panel of a small casket or reliquary. There are two compartments. Above is the Annunciation; below, the Visitation: each subject under a canopy of pointed arches, cusped, and with trefoils in the spandrels.

6. Plaque, four and a half inches by about three, fourteenth century. The original use of this is doubtful. The Adoration of the kings, under a rich canopy of three pointed arches. Below the kneeling king his crown is placed upon the ground. The background of this plaque has been coloured.

7. A leaf of a diptych, seven inches and a half by three and a half, fourteenth century. A curious piece and well executed. There are two compartments divided by a band ornamented with small roses. Above is the Crucifixion, below is the Deposition. The Deposition has a man on a ladder which rests on the left limb of the cross and the body of our Lord is turned half round so as to show His back, in the deep relief of the carving. A man, kneeling, removes the nail from the feet with pincers.

8. Another half of a diptych, five inches by one and a half, fourteenth century. The Resurrection. Our Lord is seen stepping out of the sepulchre, supported on either side by a small angel standing. He is clothed in a long robe, open at the side so as to show the wound. There is a bold canopy of a single pointed arch, cusped and crocketed, resting on two columns.

9. Plaque, about three and a half inches by two and a quarter, fourteenth century; one leaf of a pair of writing tablets. The subject is the Crucifixion; under a canopy of three pointed arches with richly decorated gables, crocketed. (Query: the other half of these tablets in the British Museum?)

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Ashmolean
Museum.

10. Plaque, three inches and a half by two, fourteenth century; an interesting piece of which the original use is doubtful. The Crucifixion, rudely carved under a canopy of three pointed arches. A sword, of which the hilt is shown, issues from the wound in the Saviour's side and pierces the heart of the Blessed Virgin who stands by the cross.

11. The head of a pastoral staff, about five inches in diameter, thirteenth century. The volute ends with the head of a serpent whose jaws are widely extended. Inside is a lamb, with the head turned back towards the open mouth and on its back a plain cross. A small silver gilt figure of St. Paul, of the same date, stands fixed on one side to the body of the lamb; from the other side the corresponding figure has been lost. A metal ornament, also original, surrounds the serpent's head.

12. Mirror case, fourteenth century, three inches and a half in diameter. A garden scene, in which a lady and gentleman meet. Four dragons crawl round the rim.

13. An oval seal of the archdeaconry of Merioneth; late thirteenth century, about an inch and a quarter long by an inch wide.

On the seal is carved the symbol of the Blessed Trinity; God the Father holding before Him a small crucifix, above which is the Dove. Round the border is the legend, "S ✠ Archid ✠ de ✠ Merion."

14. A chessman apparently walrus, thirteenth century, in height three inches. Two knights mounted and in complete armour: one carries a sword, the other a spear. Small portions still retain traces of the original colouring and gold. This piece is engraved and described in the *Archæological journal*, vol. iii.

There is, also, in the Ashmolean a curious statuette, of the seventeenth century, about eight inches high. On one side is a woman very slightly draped in front but covered with a long cloak from head to foot falling behind her: on the other side a skeleton in a shroud. Both figures are standing.

The Fitz-
william
Museum.

There are two mediæval ivories in the Fitzwilliam Museum at Cambridge, both of English work:

1. A small draughtsman; walrus ivory; fourteenth century, an inch and a half in diameter. In the centre on one side is a sunk panel, with the head of a man in relief; on the other side, in a similar panel, a shield with a crest above. The border on both sides has an inscription, illegible.

2. A plaque, four inches by two and a half; tenth century: found some years ago in a grave in a church in Cambridgeshire. The subject, in low relief, is our Lord in glory, sitting within a

large oval nimbus. On one side is the Virgin holding a book, crowned, and with a veil under the crown. On the other is St. Peter with his keys. Both are standing. On the border above, "Sancta Maria" is incised over one figure and "Sanctus Petrus" over the other. On the upper part of the nimbus may still be read, "O vos oms videte manus et p. . ." These legends are carved in Anglo-saxon characters.

The Fitz-
william
Museum.

That there are no ancient or mediæval ivories in the Soane Museum in Lincoln's Inn Fields is rather surprising. Indeed, the only ivory is a Russo-Greek plaque, of the seventeenth century. This is an unusually fine specimen of the kind and is inlaid as the centre of a triptych, in the wings of which are four small paintings of saints on gold grounds. The size of the plaque is about four and a half inches by three.

The Soane
Museum.

The subject is the Virgin enthroned, with the Child: round them is a circular nimbus; and outside that are angels, standing, in adoration. Behind is a large building with domes, towers, and palm-trees: and below, a great company of saints and bishops. There are several inscriptions cut in minute letters.

There is no catalogue of the collection of ivories in the Liverpool Museum: some old numbers remain on many of the pieces formerly in the Fejérváry collection, which refer to the account of them published in 1856 by M. Francis Pulszky. The liberal founder of this museum, Mr. Mayer, has added to the Fejérváry ivories others of various ages, from almost the earliest known dates down to modern times. The whole collection now consists of about 150 pieces, of which 70 or 80 are Egyptian, Greek, and early Roman before the Christian era. These are generally small and many of them fragments: but they are extremely valuable, and some of great beauty and importance; especially among the Egyptian ivories a finger-ring with hieroglyphics; and among the Greek the head of a laughing boy, the head of a lion, and another lion's head which has, perhaps, been part of a chair or stool; the head of a horse, seemingly the crook of a staff; and a beautiful ring, slightly injured, with a dolphin carved on it in low relief.

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It is, however, when we come to the third century after Christ that we arrive at the ivories which form the glory of the Mayer collection. It will be well to take first the famous diptych known as the *Æsculapius and Hygieia*. Before this ivory was sold to Mr. Mayer by M. Pulszky, it had belonged to the Gaddi family at Florence, to count Michael Wiczay at Hedervar in Hungary, and to M. Fejérváry. Each leaf measures twelve inches and a quarter in height, by five inches and a half in width.

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On the right leaf, Æsculapius is represented standing on a pedestal (or what may be taken as a plain panel, left for an inscription at his feet, surrounded by a narrow ornamented border) leaning on a thick club, round which a serpent is twined. His left hand holds a scroll and the right rests upon his hip. He is clothed in a single robe which covers the left arm to the wrist, in the manner of a sleeve, and is drawn down from the shoulder so as to leave the right arm and all that side of the body bare to the waist: from which it falls in broad and not ungraceful folds down nearly to the ground. A narrow fillet binds the hair, which is long and falls behind the neck; he is bearded, and the feet have sandals. The genius Telesphorus, the deity of convalescence, a diminutive figure, stands close to Æsculapius; his head is covered with a hood or cowl and he is reading a scroll, which is held open by both hands. The group is placed between two pilasters, above which are suspended oak wreaths. A basket of flowers is placed upon the top of one of these pilasters; the other has been broken off. Gori, who has engraved this diptych, has put upon the now missing top corner a child with a basket out of which a snake is creeping.⁷

On the other leaf Hygieia stands, resting her left foot on a low stool and leaning with the left arm laid across a tall tripod, up which creeps a large serpent winding itself round the arm, and passing behind her shoulders to take an almond-shaped fruit or small cake from her right hand. The hair of the goddess is fastened in a large knot behind the head, and bound round with a low diadem. A light curl falls naturally on each side of the throat. She is clothed in a long tunic of thin texture, and with a stole which falls from above the hips nearly to the feet. By her side is also a diminutive figure, almost nude; a Cupid, with his bow in the left hand. He looks up to Hygieia with a movement as if desirous to draw her away. On the top of one of the pilasters are (as M. Pulszky interprets them) "the sacrificial vessels, the pro-chûs and the phialæ, the jug and cup for libations; on the other, "the Bacchic child Iacchus opens a wicker basket (*cista mystica*), "from which a snake is creeping out."⁸

Both tablets are surrounded by a border of acanthus leaves and flowers, with a plain label at the top. There is no inscription or trace of an inscription and it is not probable that any was ever written upon either of them.

⁷ Thes. tom. iii., pl. xx. He seems to have repeated it from the left leaf.

⁸ Catalogue of the Fejérváry ivories, p. 36.

M. Pulszky speaks of this splendid diptych with unbounded praise; and he has written several pages of explanation of the various symbols, which are worth referring to. We may fully agree with him that both the tablets are of high quality, that the arrangement of the drapery is good, and the composition masterly; and it is not unlikely that his supposition is correct that the reliefs are copies of some well-known and celebrated marble statues. But neither of the leaves equals in design or execution the leaves of the diptych of the Symmachi, one of which is in the South Kensington collection, No. 212.65. The *Æsculapius* and *Hygieia* are not only by an inferior artist but evidently later in date; though the difference in this last respect may not be much, for there is a remarkable similarity of style and workmanship in the sacrificial vessels, which in the *Hygieia* are on the top of one of the pilasters and in the South Kensington leaf are held by the attendant.

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Another tablet in the Liverpool museum is of matchless excellence. It measures eleven and a half inches by four and three quarters and is in almost perfect preservation. Of late years this has been commonly attributed to the year 248, and to the consulship of Marcus Julius Philippus, son of the emperor M. Julius Philippus the Arab. There is not only, however, very insufficient evidence for this supposition, but it is possible that the leaf is half of a diptych which was not consular.⁹ Be this as it may, the style and execution of every part are of the very best period of which any examples have come down to us; and we cannot be wrong in placing it as a work not later than the end of the third century, and perhaps considerably earlier.

This beautiful tablet was first known when in the possession of M. Roujoux of Dijon, from whom it came into the cabinet of baron Brunet Denon, and subsequently into the Fejérváry collection. The subject is a fight between men and stags in a circus, before three personages who are seated as spectators in a gallery. The centre figure (not standing, as M. Pulszky describes him)¹⁰ holds a small patera in his right hand, and the person on his left holds the *mappa*, raising it as in the act of throwing. The work is admirable and spirited throughout, especially in one of the stags

⁹ All tablets of this kind are generally so certainly and so instantly set down as leaves of consular diptychs, that it is with hesitation one ventures to hint at the possibility of such an example as the present

never having been the half of a diptych at all. It is quite possible that this magnificent ivory may have been a panel of a casket or coffer.

¹⁰ Catalogue, p. 16.

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dying in the foreground of the lower part. There are traces of an early Greek inscription written on the back.

Another is the complete diptych of Flavius Clementinus, consul A.D. 513, similar in character and style to the diptych in this museum, No. 139.'66. The backs of the leaves have been hollowed out for the reception of wax, and measure each fifteen inches and a quarter by five inches. M. Pulszky describes them sufficiently for our present purpose, as representing the consul with sceptre and raised napkin seated on the curule chair between two females, Rome and Constantinople. Above him is his monogram, his name and title, a cross, and the busts of the emperor Anastasius and the empress Ariadne. At his feet two boys are emptying bags, containing cakes, coins, palm branches, and diptychs. The earliest known possessors were the patrician family Nægelein at Nuremburg in the last century.

This diptych has very great additional interest given to it from the circumstance that there is a long Greek inscription deeply incised upon the back of each leaf. The inscription was, almost beyond doubt, engraved in the first year of pope Hadrian the first, A.D. 772, when the diptych was given to a church (some think) in Sicily for sacred use, and it includes among the number of those to be prayed for the name of the donor. Whether, however, this man was "John the least priest of the dwelling of the holy Agatha" or "Andrew Machera, servant of the Lord" must remain undecided.

Another is a single leaf, of bone. The original legend upon the tablet has been cut away, and an inscription incised in its stead, in large Roman capitals, about a certain bishop Baldicus: "*pio* "*præsule Baldico iubente.*" Several bishops of this name occur; one of Utrecht, as early as the tenth century; and others, in France, in the eleventh and twelfth. It is a pity that the pious bishop had not been contented to leave his gift—if it was his gift—unmutilated, although unadorned by the record of his own existence.

This leaf measures in length fourteen inches by five in width; and has been attributed (though the guess does not seem to be worth much) to Probus Magnus, consul A.D. 518. A similar bone tablet, inscribed with the name of that consul, is in the Imperial library at Paris; another, of ivory, in the same collection. The subject is similar in design to that of the consul Clementinus, but very coarse and rude in workmanship.

Besides these—which alone are sufficient to give renown to any collection of ancient carvings in ivory—there are three other pieces which some believe to be genuine. They are all of bone—supposed to be camel bone; and all of the same school and work. One is a

single leaf of a diptych of Philoxenus, consul A.D. 525, and contains the half of a Greek inscription, the whole of which is extant on a complete diptych of Philoxenus preserved in the Imperial library at Paris. The titles of the consul are rudely carved on an octagonal panel in the centre, surrounded with leaves and small branches; and on four roundels or medallions is the second Greek iambic: ΠΑΤΟC ΠΑΡΧΩΝ ΠΡΟCΦΕΡΩ ΦΙΛΞΕΝ. The other two tablets claim to be the leaves of a diptych of some unknown consul, being anonymous.

Following close upon the consular diptychs, there are in the Liverpool collection several important examples of almost every century from the eighth to the fifteenth. Among them, especially:

1. A panel of a book cover, Byzantine, of the early part of the eighth century or perhaps, according to the high authority of Mr. Oldfield, even of the seventh.¹¹ This piece measures six inches and a quarter by four and a quarter. On the upper part is the Crucifixion; Christ hangs upon the cross draped from the hips to the knees, and His feet nailed with two nails. There is no "scabellum," as M. Pulszky describes;¹² nor, again, can we agree with him that the Virgin (who stands on one side) "is wailing with an expression of the highest grief in her countenance," for, unhappily, the face has been so rubbed by the constant use of the book cover for many ages that there is no expression left. On the lower half is the Resurrection; the empty tomb of our Lord is placed under a light cupola which rests on columns joined by arches. These are well carved in open work, the pillars cut clear from the ground of the ivory. The guards are asleep; and the angel sits before the monument, addressing the three women who approach with spices and ointment. This panel is of excellent style and workmanship; one of the sleeping soldiers is represented in a very rare and admirably posed attitude; standing, with his arms folded along the edge of the open sepulchre and his head dropt upon them.

2. Probably of a date not much later than the preceding is another panel, also Byzantine, with the Ascension of our Lord. The Saviour ascends towards an arm outstretched from the clouds above; His drapery is arranged in the manner usual with artists of that period and through the Carovingian times; and a portion of His robe floats from the right hand as He moves through the air. We can scarcely agree with M. Pulszky in his idea, rather deroga-

¹¹ Catalogue of the Arundel fictile
ivories, class iv. p. 37.

¹² Catalogue of the Fejérváry ivories,
p. 45.

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tory, that "Christ soars upwards, raising a handkerchief with his "right hand, just as the consuls did when, at the beginning of the "games of the circus, they gave the signal for the starting of the race."¹³ Six apostles stand below, in a group, gazing at their ascending Lord. M. Pulszky rightly says that the subject is enclosed within a very beautiful and graceful border of acanthus leaves.

3. The wing of a diptych, Byzantine, of the eighth or ninth century, having in the centre the Presentation in the temple, and very remarkable because the subject is surrounded with Old Testament types of the Christian dispensation. M. Pulszky, in describing this ivory, makes more than one strange error. He says, "Simeon "raises the Child with enthusiasm above a square altar, covered with "a napkin. Joseph, astonished at the event, stands opposite to him, "holding the swaddling clothes in which the Child was enveloped. "Mary, with the two doves, is represented behind Simeon." Such a treatment of the subject of the Presentation may be said to be unknown; and the present example is in no respect different from the usual mode. The Blessed Virgin presents the Child to Simeon, who receives Him with extended arms and hands covered with the ceremonial veil, so often spoken of in the description of the South Kensington collection. Behind the Virgin is her attendant, with the two doves. St. Joseph is not present; and Anna the prophetess, identified by a scroll with the letters A N, stands behind Simeon. The four types are, above the centre, Moses receiving the tables of the Law from the outstretched hand of God, and the sacrifice of Isaac who lies upon the altar; and at his side is his father Abraham, whose arm in the act of striking is arrested by the symbolical hand. Below the centre are the Jewish high-priest carrying the lamb of the passover to the temple; and, probably, Melchizedek coming to meet Abraham with the bread and wine.

4. Another panel, probably a book cover, Byzantine, of the tenth century. The Crucifixion; under a dome or cupola of open pierced work supported on two columns. On either side of the centre are three square panels filled with busts of saints and angels.

5. A very curious tablet, five inches by three, perhaps Rhenish Byzantine of the eleventh century. This is divided into two compartments, the upper having a small border along the top. Above is the Nativity; below, the adoration of the Magi. It has been a panel of a reliquary or a casket.

6. 7. 8. Three ivories of the remarkable school (it may be from

¹³ Catalogue of the Fejérváry ivories, p. 45.

the hand of one artist alone) of which there is an example in the British Museum, No. 16; and four upon the cover of a Carlovingian MS. of the tenth century, preserved in the museum at Berlin.¹⁴ The style of this school or artist is known not only by the treatment of the figures and drapery but by the peculiar patterns of perforated work which decorate the flat background of each piece. The subjects of the three in the Liverpool collection are: 1. St. Peter and the tribute money. 2. Our Lord giving their commission to the apostles. 3. The woman taken in adultery. In this last, our Lord sits and stooping forward writes upon the broad footstool which is before Him.

The subject of the British Museum piece is the raising of the widow's son. Of the four upon the book cover at Berlin: Christ teaching in the temple,¹⁵ our Lord standing with St. Peter and St. Paul, the feeding of the five thousand, and the raising of Lazarus. In all these ivories, which are of the tenth or eleventh century, the draperies are simple and well managed; the gestures natural, earnest, and dignified; and the heads large and solemn, of a northern type and character.

9. A small plaque, of morse ivory, three inches by two and a half, Anglo-saxon? of the eleventh century. The Nativity: the Blessed Virgin lies on a high and sloping couch, her head upon a cushion which is supported by an attendant. St. Joseph sits at the foot, meditating and resting his head upon one hand. Below, on one side of the couch are the ox and the ass and the cradle with the Infant.

10. A remarkable panel of a casket, Byzantine, eleventh century, about six inches by two, representing the making of wine. M. Pulszky calls it "a vintage," and supposes it "to be some early Christian symbol of salvation, referring to Christ the true Vine and "the Father Who is the husbandman." There is nothing Christian about it; but it is a very important and well-executed piece. Two men carry a large bucket full of wine, slung on a pole which rests across their shoulders, to another who is filling a cask through a funnel. Behind him a man sits holding up a cup as if to look at and to taste the wine. The background is ornamented with vine branches and leaves.

11. A panel of a casket, Byzantine, eleventh century. St. John the Baptist, clothed in his raiment of camel's hair, stands

¹⁴ The codex Wittekindius, said to have been given by Charlemagne to Wittekind on his conversion to Christianity. A fine Carlovingian MS. of 4to. size, in the style

of Charles the Bald. Professor Westwood, in the *Archæolog. journal*, vol. 16, p. 240.

¹⁵ With the inscription, "Fili quid fecist no[bis]."

holding in his hand an open scroll on which is incised, in Greek, the text "Behold the Lamb of God," &c. This ivory is simple and powerful in design and of good workmanship.

12. Several small fragments of panels of an early Italian casket, bone: good work in low relief; a revival of the antique classical treatment, and of the same school and period as the Veroli coffer in the South Kensington collection, No. 216.65. They represent Apollo, with a lyre; Venus and Mars; a centaur; two warriors; and a man standing on the prow of a ship.

13. A very curious small oval box, bone: nearly two inches high and about two and a half long, with a plain flat cover. The sides are carved in relief with the evangelistic symbols; and the names of the inspired writers to whom they belong are incised below each panel. This box is of the thirteenth century and has much of the character of English work.

14. The centre panel of a small triptych; nearly five inches high by two and a half wide: fine in design and of excellent workmanship. Very probably English, fourteenth century. It is divided into three compartments, and the lowest and centre subjects are placed each under a canopy of three arches supported on pillars. In the lowest is the Virgin and Child; our Lady sits, having on one side St. Peter and on the other St. Paul. In the middle is the Crucifixion, with the mother of our Lord and St. John: two saints stand behind these, in attitudes of adoration. At the top which is formed of a large trefoil pointed arch our Lord is seated, in majesty, with both hands raised; on either side is an angel kneeling; one holds the cross, the other the spear and crown of thorns.

This charming fragment is carved in high relief and the columns supporting the architectural decorations are cut clear from the background. When perfect it must have been a very beautiful triptych.

15. 16. Two covers of writing tablets, not of the same pair, though at first sight they may seem to be so from their similarity of size and style, French or English, fourteenth century. On one cover is the Crucifixion under a gothic canopy: the other is divided into two compartments; above is the Crucifixion, below the Entombment: each under a canopy of three arches.

17. A very beautiful diptych: each leaf seven inches and half in height by nearly five inches wide, French, of the fourteenth century. Both leaves are divided into two compartments, with two subjects in each. The lower compartments have, 1. The Annunciation. 2. The Nativity, with the message of the angels

in the distance. 3. The Adoration of the three kings. 4. The entry into Jerusalem. Above are, 5. The Last Supper. 6. The kiss of Judas, and the cutting off the ear of Malchus. 7. The Crucifixion. 8. The appearance to St. Mary Magdalen. All these are treated in the usual way; and the compartments have canopies of four arches, a thin pillar supporting them in the middle.

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18. A single leaf of another diptych of the same style and date and of equal excellence: carved in rather deeper relief. The size is eight inches by five. There are three compartments on this leaf. Above, occupying the whole space, is the Entry into Jerusalem. In the middle, 1. The Agony in the garden: all the twelve apostles are behind our Saviour, and the three in front are asleep. 2. The kiss of Judas. In the lowest range are, 1. The Crucifixion. 2. The Deposition. 3. The Entombment.

19. Another single leaf, of about the same size as the last. This is a good example of what is generally recognised as the Burgundian school; fourteenth century; but the figures are larger than is common in that style. There are two compartments with canopies of three arches. Above is the Crucifixion; below, the carrying of the Cross.

20. A diptych, French, fourteenth century: the leaves are rather more than five inches high by three and a half in width. Each has, as in those preceding, two compartments with the usual arcades. On one leaf is, 1. The Nativity, and the message to the shepherds. 2. The Crucifixion and Entombment. The other has, below, the death of the Virgin, as in the South Kensington ivory, No. 279.'67. The figure of our Lord, Who stands behind the couch holding the soul in His arms, is dignified and well carved; the body of the Blessed Virgin shows death and lies still and solemn. Above are the Virgin and Child. Our Lady is seated in a very wide and richly decorated chair or throne, attended on either side by a female saint.

21. Another diptych, of good bold work, carved in high relief, French, fourteenth century; each leaf seven inches by four, divided like the preceding and with the like architectural decoration. The subjects show in one or two respects a somewhat original and clever treatment. On one leaf are the Annunciation, the Nativity, and the adoration of the Magi. In this last, the Blessed Virgin half sitting half lying on her couch holds the Infant, standing in her lap in a leaning posture, and supports Him by a girdle round His waist: our Lord stretches out His hand to the chalice offered by the kneeling king. On the other leaf are the Crucifixion and

the coronation of the Virgin. Our Lord sits with His mother on the right hand and angels are grouped around: two kneel with censers, another places the crown on the Virgin's head, and two others support a cloth, like a cloth of estate, over and behind the heads of the two sitting figures. This is a very rare and appropriate addition to the subject of the Coronation.

22. A very beautiful fragment, the cover of a casket, French, fourteenth century. In the centre is a tournament before a castle, on the battlements of which stand the spectators. On the left is a knight riding and carrying a lady before him on the saddle: on the right is the siege of the castle of Love.

23. A mirror case, five inches in diameter; of the highest excellence and quality of workmanship. A knight is in the centre, standing on the peak of the saddle on his horse's back and helping a lady to elope from the window of a castle. Three knights are riding in front, one of whom carries a lady before him, as in the panel of the casket just described: and four others are riding behind. All these are represented as passing across a bridge with a single round arch. A boat is coming through below the bridge; in it are a man rowing, a lady and knight in the middle of the boat embracing, and a third in the stern playing on a musical instrument. The party of people in the boat is like the illumination for the month of May so commonly seen in the calendars of fifteenth-century manuscripts.

In this admirable mirror case the knights are armed, the horses are caparisoned, and the ladies are dressed as in the South Kensington examples, No. 218.'67 and No. 220.'67. Four grotesque animals creep round the edge of the case.

24. A comb; broken, but very curious. Perhaps English, of the fourteenth century; about six inches by four. One side is similar to the South Kensington comb, No. 231.'67; the fountain of Youth, with two figures near it, a lady and a gentleman; behind them are other persons. On the other side, a monk on the left is preaching from a low pulpit; before him several women are seated, one with a child standing, another holds a rosary in her hand: all these seem to be in the open air, with a tree in the middle.

25. Small statuette; the Virgin and Child. English, fourteenth century. The Blessed Virgin is sitting and gives suck to the Infant, resting on her left knee: her breast is exposed through an opening in the robe, as in the statuettes in the South Kensington museum, No. 1598.'55 and No. 205.'67. She is vested in the usual

way ; and the veil is well shown over her robe, falling from over the head half way down the back.

26. 27. 28. Three paxes ; all are good examples of the fifteenth century. Two of these have, for their subject, the Crucifixion ; the third is a Pietà : this last has the original support at the back, complete as when it was used. Underneath the sitting figure of the Virgin, who holds the dead body of our Lord across her lap, an inscription is incised in capital letters : "Da pacem Dne in diebus nostris." The drapery is arranged in angular large folds, having much of the character of the woodcuts in English printed books of the end of the fifteenth century.

Besides all these very important ivories, the Mayer collection at Liverpool possesses several curious pieces which may be noticed.

A large statuette sixteen inches high, Spanish, of perhaps about the year 1600. It represents an abbess dressed in her habit and holding her pastoral staff in her left hand ; probably saint Theresa. This statuette is cut from the end of an immense tusk and is perfectly solid throughout.

A rude small triptych, German, about 1450. The Virgin and Child in the centre ; on the left wing St. John the Baptist ; on the right, another saint. Above the centre is a small square panel with the Crucifixion, surrounded by a low pediment or gable with pinnacles.

There are also many pieces of what is commonly known as Goa work, and made for the Portuguese of that settlement, two or three hundred years ago. Later investigation has induced authorities of great weight to believe that carved ivories of this class were mostly made in the settlements founded on the west coast of Africa. The specimens in the Liverpool museum are, several of them, very large and important of their kind, more particularly some horns. There is, again, one of those odd allegorical pieces called "a Shepherd" or "a Pilgrim," in which a sort of rock or mountain is represented, with a man lying asleep in the middle close to a fountain from which a stream of water issues, and surrounded with sheep.

There are several small collections of ivories in private possession in this country. That of the Reverend Walter Sneyd of Keele Hall, Staffordshire, includes as many as forty pieces dating before the sixteenth century.

By far the most complete is the Meyrick collection, at this time on loan in the South Kensington museum. There are altogether more than seventy ivories, besides others of later date than the year 1500, or of oriental workmanship. Some estimate of the

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historical value and importance of the whole may be formed from an examination, especially, of the following selections:—

1. A diptych, French, fourteenth century; each leaf five inches and a half by four. The subjects which are divided into two compartments are from the Passion of our Lord, placed as usual under canopies. 1. Entry into Jerusalem, with a man and woman looking over the battlements as Christ enters. 2. The Crucifixion. 3. The Entombment. 4. The Resurrection. These leaves are now unfortunately separated; and one is enclosed in a black frame.

2. A pax, probably English, fifteenth century. Height four inches. The Crucifixion, under a broad flat ogee arch.

3. A small coffer, bone and marquetry, North Italian, fourteenth century. Height six inches; length seven; width four. The front and sides surrounded by single female figures holding shields and scrolls. The back has lost one figure; in the centre of it a man stands, holding a baby bound round with swaddling clothes.

4. A triptych, bone and marquetry; same school and date; a fine example and richly decorated. The centre is more than eighteen inches high and six wide. In the middle are the Virgin and Child, deeply recessed under a pointed arch above which is a figure of our Lord in low relief, His hand raised in benediction. On the sides are St. John Baptist and a bishop with his pastoral staff and palm of martyrdom. Two saints are on each wing.

The outside of the wings has been painted with two saints on a red ground; and the back contains a hollow for a relic, with a shutter.

5. Three fragments of the sloping lid of a casket, the same style as the Veroli casket, No. 216.'65. The subjects are boys and centaurs with animals, a characteristic specimen of the peculiar school.

6. A coffer, of unusually small size, French, fourteenth century; two inches in height and three inches long, by rather more than two in width. The cover and sides are divided into panels rather rudely carved with scenes from the life of St. Margaret; on the cover the Virgin and Child and St. Christopher fill the centre panels.

7. Lid of a casket, French, fourteenth century; ten inches by six. This has four compartments. In the middle two is a tournament, with ladies looking on from a gallery above. On one side is the siege of the castle of Love which is defended by ladies showering down roses. On the other, ladies are leaving the castle with the knights who carry them away on horseback, over a bridge

under which a boat passes with a man rowing and another knight and lady embracing. The whole subject is similar to that in the Mayer collection, No. 23. The Meyrick Collection.

There are three other panels of this casket in the collection.

8. A very fine casket, also of the same style and date, four inches and a half in height, ten inches long by five wide.

On the cover is a tournament, as in the panel last noticed. The two side divisions of it have, one the attack, the other the surrender of, the castle of Love. In front is—1. Aristotle teaching his pupil Alexander. 2. The philosopher, on hands and knees, carrying the lady on his back. 3. Two old men and an old woman slowly approaching the fountain of Youth, in which, 4, four young people, men and women, nude to the waist are bathing. On the back, scenes from the story of Lancelot; his combat with the lion; his perilous passage across the river upon an unsheathed sword; and his sleep upon the enchanted cart, with the ladies looking on. Upon one end is the common subject of the knight received at the gate of a castle by a hermit; on the other, the trick played upon king Mark by his wife and Tristan, as in the South Kensington casket, No. 146.'66.; and in a second division, the lady deceiving the unicorn which is slain by a hunter.

9. The head of a pastoral staff, described above, p. lxxx.

10. A very beautiful shrine, French? late thirteenth century. Height of the centre seven inches, width three.

In the middle is a statuette of the Virgin and Child, standing under a canopy of a single pointed arch, the whole carved from a single block of ivory. On the four shutters are: 1. The Annunciation. 2. The Nativity, in which St. Joseph holds the Infant in his arms, whilst the Virgin sleeps upon her pallet. 3. The Adoration of the kings. 4. The Presentation in the temple.

11. Two plaques, mounted in black frames; perhaps the panels of a reliquary. French, fourteenth century; each about six inches by four.

They are divided into two compartments with arcades of six pointed arches, and the carving is in high relief. Scenes from the history of our Lord. One, is Christ teaching in the temple; He is a childish figure and stands, supported by His mother, before five or six priests who sit listening to Him.

These ivories have not been improved by modern restoration of the old colour and gilding.

12. The curved arm of a chair, made of two walrus tusks. The length in a straight line from end to end of the curve is twenty-three inches. Twelfth century.

It is not possible to decide in what country this very important and magnificent ivory was carved; and the name "arm of a chair" must be taken only as a supposition. That it is one of a pair is apparently certain; for in the centre, on one side, is an eagle, on the other a winged lion: two of the four symbols of the evangelists. These are deeply sunk and enclosed in ornamental borders, exactly similar to the draughtsmen of the same period. The sides from the centres to the end are richly carved in admirable style and workmanship with an interlacing scroll ornament in the midst of which are twined men and fabulous animals. The ends, which are also the ends of the two tusks, have for terminations the heads of lions designed with much spirit. On the under side which is left perfectly flat and plain are incised some small crosses, composed of the well-known little circles called the bone ornament.

The original copper pin which strongly fastened the tusks together in the middle still remains.

An engraving of one half of this ivory is given in the preface, p. lxxiv.

13. Mirror case, French, fourteenth century; four and a half inches in diameter. Within a border—a quatrefoil, with points—a knight unarmed and dressed in a long single robe with a hood falling behind his shoulders receives a sword from a lady, who is in the costume of the early part of the century and wears a wimple. On each side of them two smaller figures, a lady and a gentleman, are embracing.

14. Mirror case, same size, English? late thirteenth century? the siege of the castle of Love. The knights attack on horseback with branches of rose-trees instead of swords. One, who has climbed to the top of a tree, is being helped over the battlements by a lady. There have been four dragons round the rim; two of them are broken off.

15. A casket, French, fourteenth century. Height, two inches; length, about five; width, nearly four.

The design and workmanship are excellent. The cover and the four sides are divided into small panels, ornamented with canopies and filled with a domestic subject; two figures in each. Some are walking in a garden, some embracing, some with hawks, some playing at chess, and in one a lady puts a helmet on the head of an armed knight who kneels before her.

16. A thin round reliquary, French, fourteenth century. This beautiful ivory probably contained a relic of the true cross; for which a space with four arms of equal length is left in the middle. The four spaces between the circumference and the angles of the

cross are filled with subjects from the gospels; well executed in open work: 1. The Annunciation. 2. The Crucifixion. 3. The Resurrection: the angel and the three women all shown with the sleeping soldiers. 4. The coronation of the Virgin.

This reliquary retains its original colouring; and the emblems of the evangelists are painted at the extremities of the cross.

17. A diptych, French, fourteenth century; each leaf is about eight inches by four.

Probably no diptych exists in any collection which equals this in the depth to which the figures have been cut in relief. Each is brought out from the background three quarters of an inch. On one leaf is the Virgin and Child; on the other our Lord stands holding in His left hand an open book on which is incised "Ego su. dns. ds tuus Ic. xpc. q' creavi redemi & salvabo te." Both figures have great grace and dignity; and the draperies are arranged with unusual simplicity and breadth. The workmanship is admirable. Over each is a richly decorated arch with cusps and large crockets, with bold finials. Traces of colour and gilding remain upon the borders of the robes and on the hair.

18. A comb, English? fourteenth century; nearly six inches long by four and a half.

On one side is the Judgment of Solomon, in low relief. One woman stands on the left and two men hold up by his heels the living child, represented nearly of the same size as themselves. The other woman kneels before the king who sits in the centre, crowned and with a sceptre, upon a throne of rather an archaic type; he is attended by two men. On the other side is a combat of armed warriors, who fight with and kill one another in a very easy and somewhat ludicrous fashion. For example, one man, whose hand still holding a shield and lying on the ground has been lopped off, runs his enemy quietly through the body; another, who is stabbed in the same way, cuts through his antagonist's head and helmet down to the shoulders, both men still standing upright.

19. A triptych, French, fourteenth century. Height of the centre, ten inches; width nearly four. This is a good specimen of the school and period; and carved with scenes from the gospels, well designed. Especially, on one of the wings, Christ carrying the cross; a simple and beautiful composition of two figures only, with heads of people seen in the distance.

This triptych is mounted upon a modern pedestal in the worst possible taste.

20. The centre of a triptych, French, fourteenth century; nine

inches high by four and a half. This has the Virgin and Child, carved in very high relief, standing and attended by angels with candlesticks. Another angel descends to put the crown upon our Lady's head. The group is placed under a single pointed arch, above which is a pediment with a moulding filled with roses in relief. The figure of the Virgin slopes aside much; of course, except as a conventional manner of treatment, unnecessarily.

21. Four panels of a casket, in a black frame; the front and back and two ends: French, early fourteenth century. The subjects are from the romance of Sir Tristram, all admirably designed and carved and two of them unusual. These last represent people in bed covered with a counterpane but unclothed according to the custom of the time. Each scene is enclosed within a quatrefoil with points.

22. Three panels, the front, back, and lid of another casket, same style and date. The subjects said to be from the romance of the comtesse de Vergy.

23. A triptych, of the finest style and quality, French, late thirteenth century; the centre eight inches and a half by about four.

The centre piece has two compartments, each under a rich canopy of a single pointed arch, cusped and with reversed crockets on the pediment. Below, the Virgin sitting and supporting our Lord Who stands on her knee; two angels are attendant. Above, the Crucifixion. Two men are below the cross: one pierces the Saviour's side; the other offers the sponge on a spear and holds a small bucket in the left hand. Behind each is a woman in an attitude of grief. A small figure, sitting on the ground, receives the blood into a chalice from the wounds in our Lord's feet.

There are two compartments also on each wing: below, the Adoration of the kings and the Presentation; above, are the carrying the Cross and the Deposition. In this last, the body of our Lord supported by one man has already dropped below the arms of the cross.

This triptych has been richly coloured and gilded.

24. A diptych, French, fourteenth century. Each leaf nearly twelve inches by more than five. A superb diptych, admirably carved in very high relief; the canopies which cover each compartment are composed of three pointed arches resting on slender columns cut clear from the background of the ivory.

The subjects are taken from the gospels: 1. The Annunciation. 2. The Nativity and the message to the shepherds. In the Nativity behind the Virgin, who lies asleep on a couch, is an

attendant who seems to be tasting with a spoon out of a caudle cup; an angel is descending from above. 3. The approach of the three kings, who come riding on horseback towards Herod who sits cross-legged, as it seems, consulting with four men who stand by. 4. The Adoration of the kings: they are represented in the presence of the Blessed Virgin who is seated on a high throne with sloping seat, carved and decorated; an angel is placing a crown upon her head. 5. The massacre of the Innocents: Herod vested in a long robe, crowned and with a sceptre in his right hand, stands pointing to a woman who has fallen back fainting before a soldier who holds a child head downwards by his legs and thrusts him through with a sword. The fainting of the mother is excellently represented.

The original painting and gilding of this magnificent diptych have been well preserved.

25. Ten small panels from a reliquary; each about two inches and a half square, French, fourteenth century; carved in open work.

The subjects are taken from the legend of St. Agnes: 1. St. Agnes, working with the distaff in her hand, is sitting outside the door of her father's house; the son of the prefect Sempronius rides by and speaks to her parents who stand behind her. 2. The prefect, crowned and dressed in a long mantle over his robe, is arguing with and endeavouring to persuade St. Agnes who stands before him; two young women are in attendance. 3. The father and mother of St. Agnes, outside a small building like an oratory, implore God to make her resolute against marrying the son of the prefect and giving up her faith. 4. The saint brought before Sempronius who orders her to worship the heathen deities, placed on a high column to his right. 5. The martyrdom of her parents in her sight; the father lies beheaded, and the mother, kneeling and blindfolded, is about to have her head also struck off by the executioner who has already raised his sword. St. Agnes lifts her hands in prayer, and Sempronius with his attendants looks on. 6. Doubtful, unless it has been misplaced in the present frame; in which case it may represent St. Agnes deliberating on the prefect's proposal. Her father stands by and holds a chaplet of beads in his hand. Against this interpretation is the difficulty that St. Agnes is shown half unclothed; yet it is not easy to suppose it to be a scene in the prison to which she was taken after the death of her parents. 7. The sudden blindness and sickness of the prefect's son. He lies stretched upon the ground and a winged demon is about to seize the body: St. Agnes kneels and prays for his resto-

The
Meyrick
Collection.

ration to health, which is granted, and her two women look on at the miracle in amazement. 8. St. Agnes is bound to a stake in the midst of flames which, however, do her no harm but slay the executioners. Sempronius sits by, wearing an open imperial crown. 9. St. Agnes, tied to a pillar, is scourged by two men. 10. The death of St. Agnes; she kneels, whilst an executioner by order of the prefect kills her with a long spear. Above, two angels carry her soul upwards into heaven.

In each scene of these charming panels St. Agnes is represented as a maiden of about fifteen years, and except once accompanied by her lamb. The style and character of the work are similar to and quite as excellent as the panels of the casket with the history of Sir Tristram in this same collection.

An engraving of two of the panels, No. 7 and No. 9, is given in the preface, p. lvij.

NOTES TO THE DESCRIPTION OF THE IVORIES, AND TO THE APPENDIX.

No. 4139. '56. *p.* 12. "A broad band surrounds the lower part, with an Arabic inscription." This has been kindly translated by Dr. Rieu, keeper of the oriental manuscripts in the British Museum, as follows: "In the name of God. This has been made by the princely lady, daughter of Abderrahman, Prince of the Faithful, upon whom be God's mercy and grace." "Rejoice, for you have attained what you hoped and expected; and faith in its work brings forth what you desire. Four things stand by your side, against the vicissitudes of fortune: Glory, long life, prosperity, and victory." There are a few more words apparently of similar import, illegible.

No. 4686. '58. *p.* 18. "A large veil is thrown over the shoulders and hands of Simeon." The suggestion may be ventured that when, in ivory carvings or in illuminations of manuscripts, we find a person so vested receiving the Child, the subject is the Presentation in the temple: when no covering is upon the hands, it would be the Circumcision. So far as the presenting of the Infant is concerned, the two subjects would be treated much in the same way.

No. 7611. '61. *p.* 30. "St. Joseph warned not to fear to take unto him Mary his wife." This, not an usual subject in sculptures, in painted glass, and in manuscripts, is somewhat likely to be misunderstood and taken to represent the flight into Egypt. A little care in observation, one would suppose, might prevent such an error; for the figure of the Blessed Virgin is almost always shown as of a woman "great with child." Yet—to mention only one instance—there is an egregious example to the contrary in the very learned author of the appendix or supplement to the third volume of Gori's *Thesaurus*: and, in this case, an engraving is given of the ivory which shows that the sculptor has not only omitted the Infant but taken even exaggerated pains to tell his story, so that there should be no mistake about it. Nevertheless the commentator persists that the subject is the flight into Egypt. It is worth while to quote his own words; he has just been speaking of a picture in the *Menologion* which, rightly, represented the flight into Egypt. "Recedit," he says, "vero aliquantulum a pictura subsequente subjecta heic sculptura, in qua ipsa fuga

“ exprimitur, nam angelus qui in illa subsequitur heic præcedit. Præ-
 “ terea in pictura Virgo valida asellum inequitat; sed in hujus tabulæ
 “ anaglypho, nescio quo consilio, infirmitatem spirat et veluti e jumento
 “ labans, humeris Iosephi sustinetur. Fortasse in mentem sculptoris
 “ occurrit, dum opus moliretur, textus D. Hieronymi in primum caput
 “ Mathæi ubi causas desponsationis Mariæ cum Iosepho diligentius
 “ inquirens hanc etiam subdidit, *tertio, ut Ægyptum fugiens haberet*
 “ *solatium*. . . . Iterum peccavit heic sculptor, qui pueri Iesu
 “ pene oblitus, de fuga tantum parentum sollicitus fuit, quem fortasse
 “ in Nazareth dereliquit, innocentium cædis spectatorem.” p. 36.
tabula xij.

It is not easy to match this perversity of reasoning except by the explanation which the same writer gives of the famous mythological diptych of cardinal Quirini at Brescia; in which he turns a purely classical subject into the temptation by a woman of an early Christian martyr, as related by St. John Damascene in his history of two soldiers of Christ.

It may be added that upon the right leaf of this Brescia diptych, which is probably not later than the end of the third century, the male figure is reading a letter or a message out of a set of tablets, *pugillares*, which he holds in his left hand.

No. 7952. '62. p. 35. “ On the other side is a Crucifixion, a “ rood.” Strictly speaking the cross itself, in olden times, was called the rood, from the Anglo-Saxon *rode*; as in the poem in the Vernon manuscript (Bodleian library) *How the holy cros was y-founde*, which begins, “ The holy rode, the swete treo,” i.e. tree. And, in like manner, the crosses of the two thieves :

“ So that heo founden roodes threo,
 “ Tho heo hedden i-doluen longe,
 “ The roode that God was on i-do,
 “ And that the twey theues were on an honge
 “ Bi-fyden ur lord.” l. 303.

But the name was commonly applied also to the crucifix, and more especially to the group of our Lord on the cross, with the Virgin and St. John on either side, as usually placed over the rood-screens of English churches; for example, the royal commissioners who were sent into Lincolnshire in 1565 to destroy all the ancient religious ornaments and furniture generally make an entry of “ the rood, Mary, and John.”

No. 211. '65. p. 43. “ 13. The women at the open sepulchre.” This frequent subject upon ivory diptychs was also carved over the Easter sepulchre in our churches. A very curious example, but much mutilated, still (it is believed) exists in the church at Nazenby, in Lincolnshire; below are the three soldiers in chain armour and surcoats,

watching; above the arch is an angel, and the three women are seen approaching with spices.

No. 212. '65. p. 45. "Above the panel is inscribed the title, "Symmachorum." Passeri, in the preface to the first volume of Gori's *Thesaurus* suggests that the omitted word before "Symmachorum" on this leaf of the diptych and "Nicomachorum" upon the other is "religio;" and supposes that the two families took the opportunity of recording upon this occasion—whether of a marriage or whatever else it may have been—their determination to uphold and cling to the old pagan worship against the doctrines and influence of Christianity, at that time (the middle of the third century) widely extending. "Occasio diptychi exculpandi conjugium, seu magistratus, aut quævis alia conjunctio, quæ fœdere novo utramque familiam sui temporis præclarissimam copulaverit. Quid ni, etiam aliquo inito inter ambas sacramento, detestando equidem, atque omnium temporum averfione execrando, quo data fide antiquam idolorum superstitionem tueri ac propugnare convenissent. Divinabor fortasse, sed non inaniter, pactum scriptis firmatum, ac eboreis tabulis inclusum publico aliquo in loco repositum fuisse, quo Christianam religionem sese undique diffundentem, quam novitatis nota arguebant, ab ipsis unice impugnatam posteris testarentur: etc." p. xviii.

No. 10. '66. p. 51. "On the top are two animals, like does; a large bird stands on the back of each, attacking it with his beak." Perhaps intended to represent the well known Arab and Moorish sport of hunting the gazelle with hawks.

No. 11. '66. p. 52. "On the front is an inscription in Arabic, much defaced." Dr. Rieu says, "To decypher this is hopeless. The bottom line might contain the words, *glory and prosperity*." Perhaps a portion of some Moorish formula.

No. 139. '66. p. 56. "A broad tablet, on which is the inscription." In this inscription the C instead of G for Gennadius, and I for E in Orestes, are probably errors of the sculptor. But upon this point Gori can be referred to in his second volume, p. 89, *et seqq.*; where also the reader can learn that it is from this diptych alone that we have any evidence that the names of the consul Orestes were Rufius Gennadius Probus, a very important fact which the editors of the *fasti consulares* were all ignorant about. Also, that the monograms may not mean Orestes but will spell also (if properly looked at) "*Constantinopolis et Roma*; altera orientis, altera occidentis imperii sedes." Also, that the letter A, incised upon the globe held in the right hand of the figure symbolizing Constantinople, is the initial of *æthusa* to signify the flourishing condition of the new Rome. And there is a great deal more, in some twenty folio pages, of the same kind of hypothetical explanation.

More to the purpose is it that we should remark the very prominent position given to the Christian symbol, the cross, in this diptych of the consul Orestes. It is not placed, as in some other diptyches of about the same date, in corners of the labels on which inscriptions are incised, nor as a mere decoration, but in the chief place, the most honourable, to show the utmost reverence and regard. A poet, nearly contemporary with Orestes, writes of the emperor Justin the younger, when about to open the games as consul :

“ Egreditur cum luce sua, frontemque serenam
 “ Armavit sancti faciens signacula ligni ;
 “ Utque salutato tetigit subsellia vulgo
 “ Auratum scandens folium sedemque paternam
 “ Constructam plumis, pulchrisque tapetibus altam,
 “ Aspexit lætus populos vultuque modesto
 “ Circumfusa videns plaudentum millia, risit,
 “ Censuram fervans, et plebi gaudia donans.”

Corippus, *lib. 2. vers. 299. cit. ibid.*

No. 143. '66. p. 61. “ Above the two figures is a choir of angels.” The famous minstrel gallery¹ in the cathedral of Exeter, a work of the 14th century, is filled with angelic musicians playing on various instruments. In Lacroix's *Arts of the middle ages* are engraved two important illustrations : one (earlier than the ivory) a bas-relief of the 11th or 12th century, representing ten people, crowned, playing on violins, bells, harps, &c. ; and the other, later, from a manuscript of the 15th century, in the royal library at Brussels, equally instructive with regard to the musical knowledge of the time.

The names of the instruments which the angels play upon in the Exeter cathedral gallery are said to be the lute, the bagpipe, the clarion, the rebec, the psaltery, the sistrum, the sackbut, the regal, the gittern, the shalm, the timbrel, and the cymbals.

No. 368. '71. p. 131. It is desirable in reference to this leaf to place on record the following facts, which have been kindly contributed by Mr. A. W. Franks of the British Museum.

“ The leaf of the diptych of the consul Anastasiu, now in the South Kensington museum, was exhibited to the Society of antiquaries, March 10, 1864, and described by me in the proceedings of the society (2nd series, vol. 2, p. 364) as the *diptychon Leodienſe*. The other leaf was known to have been for some years in the museum at Berlin. It was therefore with considerable surprise that in the course of the summer of 1864, I found exhibited in the Musée de la Porte de Hal at Brussels a large ivory diptych purporting to be the

¹ A cast of this gallery is in the S. K. Museum.

" *diptychon Leodiense*. Having been asked by a friend at Brussels my opinion on the recent acquisition of the Belgian Government, I ventured to express some doubts in the presence of a gentleman who proved to be at the head of the commission, at whose recommendation the purchase had been made.

" I advised that the ivories should be taken out of the wooden frames into which they were fixed, and that the inscriptions known to have been on the genuine diptych should be sought for. On this being done, the falsity of the diptych became evident, the ivory at the back being fresh and not hollowed out for the reception of wax.

" An action was thereupon brought against the vendor, a dealer at Liège, and after some delay the amount paid by the Belgian Government (800*l.*) was recovered. The diptych had been copied from the engraving in Wilthem's work, and not from the original leaves, and this accounted for various errors in the details."

It seems strange that the Belgian authorities should have bought at so great a sum ivories fixed in wooden frames, without some suspicion or at least without examination. The Liège dealer, however, is not the only one who has attempted impositions of this kind. About ten years ago there were four or five large ivories, of splendid appearance in the hands of some London dealers. One was a triptych; another a diptych; a third a comb; and a fourth was a huge shrine with folding shutters and a tall richly decorated canopy, like the spire of a cathedral, covering a statuette of the Virgin and Child. (The statuette was probably genuine.) These ivories purported to be of the fourteenth century but were all perfectly new, and out of one shop or manufactory. The forgery in some respects was successful; but in every piece there was a distinct character and manner of execution—the same exactly in all of them—which proved their falseness. Several were traced back to a dealer at Amiens; and it is not now known what has become of any of them. The great shrine having been sold to an English collector for 500*l.* was returned; and not very long ago was still to be seen in a shop window in the Strand, and said to be, as if to make confusion worse confounded, an ivory carving of the *tenth* century. This, whilst it would show perhaps ignorance, would prove innocence of knowledge of the forgery.

No. 368. '71. p. 131. "Behind his head is an ornament in the shape of a sea-shell." A long discussion is to be found in Gori, *vol. i. p. 268*, as to the meaning of this decoration. There seems to be no doubt, against his conclusion, that it is simply an architectural ornament. One, exactly similar and about the use of which there can be no dispute, is at the top of each leaf of the diptych of cardinal Quirini at Brescia, mentioned in the note above, p. 184.

Appendix, p. 168. "A long Greek inscription is deeply incised upon the back of each leaf of the diptych of the consul Clementinus." A woodcut is appended of this curious inscription, which is

Κ Τ Ο Μ Ε Ν ,
 Κ Τ Ο Μ Ε Ν
 Κ Τ Ο Μ Ε Ν
 Π Ρ Ο Σ Χ Ο Μ Ε Ν
 Ε Ν Ι Ρ Ι Ν Η Τ Ω
 Ε Λ Ε Ω Σ
 Θ Υ Σ Ι Δ
 Η Α Γ Α Π Ι Τ Θ Υ
 Κ Α Ι Η Χ Α Ρ Η Σ
 Κ Α Ι Ε Ρ Σ Η Μ Ω Ν
 Ε Φ Η Μ Α Σ Τ Ε Τ
 Δ Α Ρ Ι Α Ν Ο Υ Π Α Τ Ρ Ι Α Ρ Δ Ο Α
 Μ Η Ν Θ Η Τ Ι Κ Ε
 Σ Ο Υ . Ξ Ω Α Ν Ν Ο Υ
 Π Ρ Ε Σ Β Υ Τ Ε Ρ Ο Υ
 Γ Ι Α Σ Α Γ Α Θ Η Σ

Μ Η Ν Θ Η Τ Ι Κ Ε Τ Ο Α
 Κ Ε Ν
 Κ Ε Ν
 Τ Θ Α Ρ
 Κ Η Υ
 Μ Ε Ν
 Ι Μ Ο Η
 Δ Α Ρ Ι
 Δ Ε Ν
 Κ Α Ρ
 Ι Α Μ
 Ο Υ

Κ Α Χ Ο Σ
 Ε Υ Λ Α Β Ο Σ
 Μ Ε Τ Α Φ Ο Β Ο Υ
 Τ Ι Α Γ Ι Α Μ Η Α Φ Ο Β
 Θ Ω Π Ρ Ο Σ Φ Ε Ρ Ε Μ
 Ε Ι Ρ Ι Ν Η
 Α Ι Ν Ε Σ Ε Ω Σ
 Κ Α Ι Π Ρ Σ
 Τ Ο Υ Κ Ε Υ Κ Α Ι Θ Ω
 Τ Υ Χ Υ
 Α Μ Η Ν
 Τ Ο Υ Δ Ο Υ Λ Ο Υ
 Ε Λ Δ Χ Ι Σ Τ Ο Υ
 Μ Ο Ν Η Σ Τ Η Σ Δ
 Α Μ Η Ν
 Λ Ο Υ Σ Ο Υ Α Ν Δ Ρ Ε Ο Υ Μ Α

Χ Ε Ρ Α Ψ Ι Α Γ
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 Μ Η Ν Θ Η
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to be read acroſs both diviſions, engraved probably upon the ivory by ſome one not well ſkilled in the language. There are ſeveral faults, both in ſpelling and in the letters : for example, we have *στομεν* ; *Θεωτωκος* ; *ελεως* ; and *ι* often inſtead of *η*.

The inſcription is to this effect : “ + Let us ſtand well. + Let
“ us ſtand with reverence. + Let us ſtand with fear. Let us attend
“ upon the holy oblation, that in peace we may make the offering to
“ God. The mercy, the peace, the ſacrifice of praiſe, the love of
“ God and of the Father and of our Saviour Jeſus Chriſt be upon us,
“ Amen. In the firſt year of Adrian, patriarch of the city. Remem-
“ ber, Lord, thy ſervant John, the leaſt prieſt of the church of
“ St. Agatha. Amen. + Remember, Lord, thy ſervant Andrew
“ Machera. Holy Mother of God ; holy Agatha. + Remember,
“ Lord, thy ſervant and our paſtor Adrian the patriarch. + Remem-
“ ber, Lord, thy ſervant, the ſinner, John the prieſt.”

*P.S.—The Department of Science and Art is indebted to
Mr. Franks for the loan of the woodcuts p. xlix and p. l: and
to Mr. Mayer for the woodcut p. 188.*

INDICES

TO

DESCRIPTION OF THE IVORIES.

1871.



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"	" . . .	" . . .	St. Michael, etc. . .	371. '71	134
"	" . . .	Horn or oliphant .	Animals, etc. . .	7953. '62	35
"	Rhenish-Byzantine.	Plaque . . .	The Nativity . . .	144. '66	62
"	" . . .	" . . .	The adoration of the kings .	145. '66	63
"	" . . .	" . . .	The Ascension . . .	258. '67	102
"	" . . .	" . . .	" . . .	378. '71	137
"	Spanish-Moreno	" . . .	Scroll ornament, etc. . .	1057. '55	2
"	" . . .	" . . .	Foliated ornament, etc. .	4075. '57	13
"	" . . .	" . . .	The taking down from the cross .	3. '72	142
12th	Byzantine . .	" . . .	Two subjects with warriors .	265. '67	106
"	" . . .	" . . .	The symbol of St. John . .	269. '67	109
"	" . . .	" . . .	Scenes from the life of our Saviour .	295. '67	123
"	" . . .	" . . .	Our Lord seated in Majesty .	381. '71	139
"	French (?) . .	Draughtsman . .	Man attacking a serpent . .	374. '71	136
"	" . . .	Handle of a flabellum.	Animals . . .	373. '71	135
"	" (?) . .	Head of a tau . .	Men and animals . . .	372. '71	"
"	" . . .	Plaques (four) .	The Evangelists . . .	248. '67	97
"	" . . .	Plaque . . .	The Saviour in Glory . .	260. '67	104
"	" . . .	" . . .	The Annunciation, etc. .	267. '67	108
"	" (?) . .	" . . .	Our Lord in Glory . . .	2. '72	142
"	German . .	Horn or oliphant .	Various subjects . . .	8035. '62	37
"	" (?) . .	Pastoral staff . .	The Nativity, etc. . .	218. '65	49
"	" . . .	Plaques (six) . .	Scenes from the life of our Saviour .	279. '67	113
"	" . . .	" (six) . . .	" . . .	280. '67	114
"	Moorish . .	Box . . .	Scroll foliated ornament . .	301. '66	75
"	North Europe .	Draughtsman . .	Man and woman, etc. . .	375. '71	136
"	" . . .	Head of a tau . .	Saints and animals . . .	262. '67	105

Date of cent?.	Country.	Name of Object.	Subject.	No. and Date of Acquisition.	Page.
12th	Rhenish-Byzantine.	Figures . . .	The Apostles, etc. . .	7650. '61	32
"	Sicilian . . .	Casket . . .	Birds, etc.	4535. '59	20
" (?)	" (?) . . .	Horn	Animals, etc.	8394. '63	38
"	Spanish (?) . . .	Box	Scroll ornament . . .	5471. '59	22
12th (?)	Spanish-Moreisco . . .	Casket	Various subjects . . .	10. '66	51
"	"	Draughtsman . . .	A fabulous animal . .	377. '71	137
13th	Byzantine	Figure	Our Saviour seated . .	273. '67	110
"	"	Plaque	Bust of our Lord and four saints.	215. '66	73
"	English (?)	Chest-piece	Various subjects . . .	8987. '63	38
"	"	Mirror case	Gentleman and lady playing at chess.	223. '67	85
"	French	Casket	Scriptural subject . . .	369. '71	133
"	"	Pastoral staff . . .	Virgin and Child, etc. .	7952. '62	34
"	"	Plaque	A bishop giving benediction.	276. '67	112
"	"	Statuette	Virgin and Child . . .	203. '67	77
"	"	Triptych	"	175. '66	69
"	Italian	Plaque	Subjects from the Gospels	243. '67	94
"	North Europe	Draughtsman . . .	A man riding, etc. . .	376. '71	136
14th	Oriental	Coffer	Animals	6974. '60	26
"	English (?)	Casket	Domestic scenes . . .	264. '67	106
"	"	Diptych	Scriptural subjects, etc.	6824. '58	18
"	" (?)	"	Scenes from the Gospels	233. '67	89
"	"	"	Scenes from the Passion	367. '71	130
"	"	Mirror case	A game at chess . . .	244. '67	85
"	"	Pastoral staff . . .	Virgin and Child, etc. .	298. '67	126
"	"	Pax	St. Michael and Satan .	246. '67	96
"	"	Plaque	The Virgin and Child .	6989. '60	26
"	"	"	A Majesty	34. '67	75
"	" (?)	"	Scenes from the Passion	239. '67	92
"	"	"	The Nativity	242. '67	94
"	"	" (two)	Sitting figures under canopies, etc.	284. 284. '67.	116
"	" (?)	Statuette	Virgin and Child . . .	201. '67	76
"	"	"	"	202. '67	77
"	"	"	"	204. '67	78
"	" (?)	"	"	207. '67	79
"	" (?)	"	"	7. '72	145
"	French	Box	"	4073. '57	13
"	" (?)	Casket	Heraldry	1618. '55	4
"	"	"	Tournament, etc. . . .	146. '66	64
"	"	"	Legend of St. Margaret .	263. '67	105
"	" (?)	Chessman	A king seated	213. '67	81
"	"	Diptych	Scenes from the Passion	5623. '59	23
"	"	"	"	211. '65	42
"	"	"	Subjects from the Gospels	148. '66	67
"	"	"	"	234. '67	90
"	"	"	"	235. '67	"
"	"	"	Scenes from the Passion	290. '67	118
"	"	"	"	291. '67	120
"	"	"	Scriptural subjects . .	292. '67	121
"	"	"	Scenes from the life of our Saviour.	293. '67	"
"	"	"	Subjects from the Gospels	294. '67	122
"	"	"	The Virgin and Child, etc.	4. '72	143
"	" (?)	Group	The Last Supper . . .	211. '67	80

Description of the Ivories.

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Date of cent ^y .	Country.	Name of Object.	Subject.	No. and Date of Acquisition.	Page.
14th	French	Group	Virgin and Child, etc.	285. '67	116
"	"	Handle of a dagger	Heads of men and women	278. '67	112
"	"	Mirror case	The Castle of Love	1617. '55	4
"	"	"	Love scenes	210. '65	41
"	"	"	Various subjects	217. '67	82
"	"	"	A tournament	218. '67	83
"	"	"	A hawking party	219. '67	"
"	"	"	Balcony with figures, etc.	220. '67	84
"	"	"	Figures in a garden	221. '67	"
"	"	"	A hunting party	222. '67	85
"	"	"	A hawking party	226. '67	86
"	"	"	The Castle of Love	9. '72	146
"	"	Pastoral staff	Virgin and Child, etc.	214. '65	46
"	"	"	" etc.	297. '67	125
"	"	"	"	365. '71	128
"	"	Plaque	Scenes from the Gospels	665. '53	1
"	"	"	Our Lord and two apostles	213. '65	45
"	"	" (four)	The Nativity	237. '67	91
"	"	"	Subjects from the Gospels	240. '67	93
"	"	"	Scenes from the Gospels	241. '67	"
"	"	"	Two domestic scenes	244. '67	95
"	"	"	Two love scenes	245. '67	96
"	"	"	A hawking party	249. '67	97
"	" (?)	"	The Saviour in Majesty	261. '67	104
"	"	"	The Virgin and Infant	277. '67	112
"	"	"	Ladies and jesters	242. '69	127
"	"	"	The Virgin and Child	382. '71	140
"	" (?)	Polyptych	Virgin and Child, etc.	4686. '58	16
"	"	"	The Crucifixion, etc.	140. '66	57
"	"	"	The Virgin and Child, etc.	370. '71	134
"	"	"	" " "	6. '72	144
"	"	Reft (for writing)	Classical subjects	286. '67	117
"	"	"	Group of two lions	287. '67	"
"	" (?)	Statuette	Virgin and Child	1598. '55	3
"	"	"	"	4685. '58	15
"	"	"	"	200. '67	76
"	"	"	"	205. '67	78
"	"	"	"	206. '67	"
"	"	"	"	208. '67	79
"	"	"	"	209. '67	80
"	"	Tablets (set)	Passion of our Lord	11. '72	147
"	"	Triptych	Virgin and Child, etc.	141. '66	58
"	"	"	"	236. '67	91
"	German	Box	"	1162. '64	40
"	" (?)	Diptych	Scenes from the Passion	300. '66	75
"	Italian	Comb	Ladies and knights	5607. '59	23
"	"	"	Figures with musical instruments.	227. '67	86
"	"	"	Various subjects	229. '67	87
"	"	Dagger	Animals, etc.	147. '66	66
"	"	Predella of an altar piece.	Gospel subjects	7611. '61	30
"	"	Statuette	The Crucifixion	212. '67	81
"	" (?)	Triptych	Scenes from the Gospels	7592. '61	27
"	"	"	" " "	7606. '61	29
"	"	"	The Coronation of the Virgin.	143. '66	61
"	Spanish	Box	Gilt geometric rosettes, etc.	11. '66	52

Date of cent ^y .	Country.	Name of Object.	Subject.	No. and Date of Acquisition.	Page.
14th	Spanish	Casket		321. '64	40
15th	English	"	Scriptural subjects	176. '66	71
"	" (?)	Comb	Hunting scene, etc.	230. '67	88
"	"	Medallion	St. George	4085. '57	13
"	" (?)	"	"	233. '66	75
"	French (?)	Box	Hunting subjects	2553. '56	9
"	" (?)	"	Morris dancers, etc.	6747. '60	25
"	"	"	Various subjects	7660. '62	33
"	"	Casket	Foliage	1268. '55	3
"	" (?)	"	Morris dancers, etc.	4660. '59	20
"	" (?)	Coffer	Fleurs-de-lis, etc.	2800. '56	11
"	"	Group	The Annunciation	282. '67	115
"	"	"	Adoration of the Magi	283. '67	"
"	"	"	The Entombment	247. '67	96
"	German	Box of a rosary	Emblematical subjects	2149. '55	6
"	" (?)	Comb	David and Bathsheba, etc.	468. '69	127
"	"	Cover of a box	God the Father and the dead Saviour.	225. '67	86
"	"	"	"	"	"
"	"	Horn or oliphant	Hunting subjects	7954. '62	36
"	"	Medallion	The Assumption	1607. '55	3
"	"	"	The Marriage of St. Catherine.	383. '71	140
"	Italian	Box	Uncertain	4718. '59	22
"	"	"	Figures	4719. '59	"
"	"	Casket	Figures of women, etc.	4304. '57	14
"	"	Coffer	Boys, etc.	2563. '56	10
"	"	"	Various subjects	3265. '56	12
"	"	"	Pyramus and Thisbe	5624. '59	25
"	"	Comb	Gentlemen and ladies	228. '67	87
"	"	"	Hunting scene, etc.	231. '67	88
"	"	Diptych	The Annunciation	4355. '57	14
"	"	Plaque	St. Sebastian	219. '65	49
"	"	Rest (for writing)	A crowned lion	7500. '61	27
"	"	"	A lion	7501. '61	"
"	"	Statuette	A saint	210. '67	80
"	"	Triptych	The Crucifixion	933. '56	8
16th	English	Comb	Figures in a garden	7441. '60	26
"	Flemish (?)	Casket	"	4476. '58	15
"	"	Powder flask	Engraved subjects	72. '65	41
" (?)	French	Box	"	1637. '56	8
"	"	Horn	Cupid and dogs	73. '65	41
"	"	Powder flask	Samson destroying the lion	2233. '55	8
"	"	"	Bellona crowned by Victory, etc.	71. '65	40
"	"	Triptych	Two angels	4336. '57	14
"	German	Book covers	Religious subjects	8. '72	145
"	"	Cheffman	A knight on horseback	2998. '56	11
"	"	Comb	David and Bathsheba, etc.	2143. '55	5
"	"	Handles of a knife and fork.	Animals fighting	3647. '56	12
"	"	Hilt of a hunting sword.	Groups of animals	9039. '63	39
"	"	Knives and knife case.	Three emperors, etc.	2165. '55	7
"	"	Mirror case	David's message to Bathsheba.	2148. '55	6
"	"	Mount of a dagger sheath.	Grotesque decorations, etc.	4713. '59	2
"	"	Plaque	Our Lord seated, etc.	620. '54	"

Description of the Ivories.

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Date of cent'.	Country.	Name of Object.	Subject.	No. and Date of Acquisition.	Page.
16th	German . .	Pommel of a knife or dagger.	A man and woman . .	362. '54	2
"	" " "	" " "	" " "	2150. '55	7
"	" " "	Powder flask . .	A hunting party . .	2161. '55	51
"	" " "	Rosary (tablet) . .	The Blessed Virgin . .	281. '67	115
"	" " "	Statuette . .	An emaciated figure . .	2582. '56	10
"	" " "	Triptych . .	The Crucifixion . .	2818. '56	11
"	Italian . .	Box . .	The cardinal virtues . .	289. '67	117
"	" " "	Busts . .	Man and woman, etc. . .	216. '67	82
"	" " "	Comb . .	Scroll and small medallions.	2144. '55	5
"	" " "	" " "	Boys and medallion . .	2145. '55	"
"	" " "	" " "	Martyrdom of St. Catherine.	4717. '59	21
"	" " "	" " "	Scrolls, perforated work, etc.	232. '67	89
"	" " "	Group . .	Four boys . .	13. '72	148
"	" " "	Handle of a dagger . .	Carved terminal . .	1639. '56	9
"	" " "	Plaque . .	Six apostles standing . .	271. '67	110
"	" " "	" " "	Angels and musical instruments.	4690. '58	18
"	" " "	Statuette . .	St. George and the Dragon	361. '54	1
"	" " "	" " "	A lady seated . .	7678. '61	33
"	" " "	" " "	St. Sebastian . .	304. '64	39
"	" " "	" " "	St. Paul . .	214. '67	82
"	" " "	" " "	St. Peter . .	215. '67	"
"	" " "	" " "	A boy seated . .	12. '72	148
"	" " "	Trumpet . .	" " "	1123. '69	128
"	Russo-Greek . .	Plaque . .	Subjects from the Gospels	128. '66	52
"	Spanish ?)	Statuette . .	Baptism of our Lord . .	10. '72	146
17th	English . .	Knife handles . .	Kings and queens . .	453 to 466. '69	127
18th	French . .	Pastoral staff . .	Various subjects . .	2166. '55	7
"	Spanish . .	Triptych . .	The Assumption, etc. . .	99. '64	39

GEOGRAPHICAL INDEX TO DESCRIPTION OF THE IVORIES.

Country.	Name of Object.	Cent'.	Subject.	No. and Date of Acquisition.	Page.
Anglo-Saxon . .	Plaque . .	11th	Adoration of the kings . .	142. '66	59
Byzantine . .	Casket . .	" (?)	Classical . .	216. '65	47
" " "	" " "	"	Various subjects . .	247. '65	50
" " "	Crucifix . .	10th	The Crucifixion . .	7943. '62	34
" " "	Diptych . .	6th	Consular . .	139. '66	55
" " "	" " "	"	" " "	368. '71	131

Country.	Name of Object.	Cent.	Subject.	No. and Date of Acquisition.	Page.
Byzantine .	Draughtsman .	13th	Our Saviour seated .	273. '67	110
" .	Plaque (three) .	11th	"	149. 149. '66	67
" .	" .	13th	Busts of our Lord and four saints.	149. '66	73
" .	" .	12th	Two subjects, with warriors.	215. '67	106
" .	" .	"	The symbol of St. John .	269. '67	109
" .	" .	9th	Two apostles seated .	270. '67	"
" .	" .	11th	Warrior and a female .	288. '67	117
" .	" .	12th	Scenes from the life of our Saviour.	295. '67	123
" .	" .	11th	Death of the Virgin, etc.	296. '67	124
" .	" .	6th	Leaf of a consular diptych	368. '71	131
" .	" .	"	Scenes from the Gospels .	379. '71	137
" .	" .	12th	Our Lord seated in Majesty	381. '71	139
" .	" .	11th	Scenes from the Gospels .	1. '72	141
" .	" .	"	"	5. '72	143
" .	Pyx .	"	Foliated scroll and birds .	136. '66	52
English .	Casket .	15th	Scriptural subjects .	176. '66	71
" .	" .	14th	Domestic scenes .	246. '67	106
" (?) .	Chest-piece .	13th	Various subjects .	8987. '63	38
" .	Comb .	16th	Figures in a garden .	7441. '60	26
" (?) .	" .	15th	Hunting scene, etc. .	230. '67	88
" .	Diptych .	14th	Scriptural subjects .	6824. '58	18
" (?) .	" .	"	Scenes from the Gospels .	233. '67	89
" .	" .	"	Scenes from the Passion .	367. '71	130
" .	Knife handles .	17th	Kings and queens .	453. to 466. '69.	127
" .	Medallion .	15th	St. George	4085. '57	13
" .	" .	"	"	253. '66	75
" .	Mirror case .	13th	Gentleman and lady playing at chess.	223. '67	85
" .	" .	14th	A game at chess . .	244. '67	"
" .	Pastoral staff .	"	Virgin and Child, etc. .	298. '67	126
" .	" .	"	St. Michael and Satan .	246. '67	96
" .	Plaque .	"	The Virgin and Child .	6989. '60	26
" .	" .	"	A Majesty	34. '67	75
" (?) .	" .	"	Scenes from the Passion .	239. '67	92
" .	" .	"	The Nativity . . .	242. '67	94
" .	" .	11th	Two kings	275. '67	111
" .	" (two) .	14th	Sitting figures under canopies, etc.	284. 284. '67	116
" (?) .	Statuette .	"	Virgin and Child . .	201. '67	76
" .	" .	"	"	202. '67	77
" .	" .	"	"	204. '67	78
" (?) .	" .	"	"	207. '67	79
" .	" .	"	"	7. '72	145
Flemish (?) .	Casket .	16th	"	4476. '58	15
" .	Powder flask .	"	Shells, with Cupids .	72. '65	41
French .	Box .	" (?)	Engraved subjects .	1637. '56	8
" (?) .	" .	15th	Hunting subjects . .	2553. '56	9
" (?) .	" .	14th	"	4073. '57	13
" (?) .	" .	15th	Morris dancers, etc. .	6747. '60	25
" .	" .	"	Various subjects . .	7660. '62	33
" .	Casket .	"	Foliage	1268. '55	3
" (?) .	" .	14th	Heraldry	1618. '55	4
" .	" .	15th	Morris-dancers, etc. .	4660. '59	20
" .	" .	14th	Tournament, etc. . .	146. '66	64

Description of the Ivories.

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Country.	Name of Object.	Cent.	Subject.	No. and Date of Acquisition.	Page.
French	Casket	14th	The legend of St. Margaret.	263. '67	105
"	"	13th	Scriptural subjects	369. '71	133
" (?)	Cheffman	14th	A king seated	213. '67	81
" (?)	Coffer	15th	"	2800. '56	11
"	Diptych	14th	Scenes from the Passion	5623. '59	23
"	"	"	"	211. '65	42
"	"	"	Subjects from the Gospels	148. '66	67
"	"	"	"	234. '67	90
"	"	"	"	235. '67	"
"	"	"	Scenes from the Passion	290. '67	118
"	"	"	"	291. '67	120
"	"	"	Scriptural subjects	292. '67	121
"	"	"	Scenes from the life of our Saviour, etc.	293. '67	"
"	"	"	Subjects from the Gospels	294. '67	122
"	"	"	The Virgin and Child, etc.	4. '72	143
" (?)	Draughtsman	12th	Man attacking a serpent	374. '71	136
" (?)	Group	14th	The Last Supper (?)	211. '67	80
"	"	15th	The Annunciation	282. '67	115
"	"	"	Adoration of the Magi	283. '67	"
"	"	14th	Virgin and Child, etc.	285. '67	116
"	Handle of a dagger	"	Heads of men and women	278. '67	112
"	Handle of a flabelum.	12th	Animals	373. '71	135
" (?)	Head of a tau	"	Men and animals	372. '71	"
"	Horn	16th	Cupid and dogs	73. '65	41
"	Mirror case	14th	The Castle of Love	1617. '55	4
"	"	"	Love scenes	210. '65	41
"	"	"	Various subjects	217. '67	82
"	"	"	A tournament	218. '67	83
"	"	"	A hawking party	219. '67	"
"	"	"	Balcony, with figures, etc.	220. '67	84
"	"	"	Figures in a garden	221. '67	"
"	"	"	A hunting party	222. '67	85
"	"	"	A hawking party	226. '67	86
"	"	"	The Castle of Love	9. '72	146
"	Pastoral staff	18th	Various subjects	2166. '55	7
"	"	13th	Virgin and Child, etc.	7952. '62	34
"	"	14th	"	214. '65	46
"	"	"	"	297. '67	125
"	"	"	"	365. '71	128
"	Pax	15th	The Entombment	247. '67	96
"	Plaque	14th	Scenes from the Gospels	665. '53	1
"	"	"	Our Lord and two apostles	213. '65	45
"	" (four)	"	The Nativity	237. '67	91
"	"	"	Subjects from the Gospels	240. '67	93
"	"	"	Scenes from the Gospels	241. '67	"
"	"	"	Two domestic scenes	244. '67	95
"	"	"	Two love scenes	245. '67	96
"	" (four)	12th	The Evangelists	248. '67	97
"	"	14th	A hawking party	249. '67	"
"	"	12th	The Saviour in Glory	260. '67	104
" (?)	"	14th	The Saviour in Majesty	261. '67	"
"	"	12th	The Annunciation, etc.	267. '67	108
"	"	13th	A bishop giving benediction	276. '67	112
"	"	14th	The Virgin and Infant	277. '67	"
"	"	"	Ladies and jesters	242. '69	127
"	" (series)	"	Passion of our Lord	366. '71	128

Country.	Name of Object.	Cent'.	Subject.	No. and Date of Acquisition.	Page.
French	Plaque	14th	The Virgin and Child	382. '71	140
" (?)	"	12th	Our Lord in Glory	2. '72	142
" (?)	Polyptych	14th	Virgin and Child, etc.	4686. '58	16
"	"	"	The Crucifixion, etc.	140. '66	57
"	"	"	The Virgin and Child, etc.	370. '71	134
"	"	"	"	6. '72	144
"	Powder flask	16th	Samson destroying the lion	2233. '55	8
"	"	"	Bellona crowned by Victory, etc.	71. '65	40
"	Rest (for writing)	14th	Classical subjects	286. '67	117
"	"	"	Group of two lions	287. '67	"
"	Statuette	"	Virgin and Child	1598. '55	3
"	"	"	"	4685. '58	15
"	"	"	"	200. '67	76
"	"	13th	"	203. '67	77
"	"	14th	"	205. '67	78
"	"	"	"	206. '67	"
"	"	"	"	208. '67	79
"	"	"	"	209. '67	80
"	Tablets (set)	"	Passion of our Lord	11. '72	147
"	Triptych	16th	Two angels	4336. '57	14
"	"	14th	Virgin and Child, etc.	141. '66	58
"	"	13th	"	175. '66	69
"	"	14th	"	236. '67	91
German (?)	Book covers	10th	St. Andrew's Cross, etc.	8461. '63	38
"	" cover	9th	Scriptural subjects	138. '66	53
"	"	16th	Religious subjects	8. '72	145
"	Bois of a rosary	15th	Emblematical subjects	2149. '55	6
"	Box	14th	"	1162. '64	40
"	"	11th	Legend of a saint	268. '67	108
"	Casket	11th	Floriated, etc.	2440. '56	9
"	"	10th	Scenes from the Passion	216. '66	74
"	Cheffman	16th	A knight on horseback	2998. '56	11
"	Comb	"	David and Bathsheba, etc.	2143. '55	5
" (?)	"	15th	" " etc.	468. '69	127
"	Cover of a box	"	God the Father and the dead Saviour.	225. '67	86
" (?)	Diptych	14th	Scenes from the Passion	300. '66	75
"	Handles of a knife and fork.	16th	Animals fighting	3647. '56	12
"	Hilt of a hunting sword.	"	Groups of animals	9039. '63	39
"	Horn or oliphant	15th	Hunting subjects	7954. '62	36
"	"	12th	Various subjects	8035. '62	37
"	Knives and knife case.	16th	Three emperors, etc.	2165. '55	7
"	Medallion	15th	The marriage of St. Catherine.	383. '71	140
"	"	"	The Assumption	1607. '55	3
"	Mirror case.	16th	David's message to Bathsheba	2148. '55	6
"	Mount of a dagger sheath.	"	Grotesque decorations, etc.	4713. '59	21
" (?)	Pastoral staff	12th	The Nativity, etc.	218. '65	49
"	Plaque	16th	Our Lord seated, etc.	620. '54	2
"	" (four)	11th	The Evangelists	220. 220 ^b . 220 ^c . '65.	50
"	"	9th	Offering of the wife men, etc.	150. '66	68

Country.	Name of Object.	Cent.	Subject.	No. and Date of Acquisition.	Page.
German	Plaque	10th	The Crucifixion, etc.	151. '66	69
"	"	9th	"	250. '67	98
"	"	"	"	251. '67	"
"	"	10th	"	252. '67	99
"	"	"	The Transfiguration	253. '67	"
"	"	"	The Ascension	254. '67	100
"	" (two)	"	Scenes from the life of Christ.	255-256. '67	101
"	"	9th	Scenes from the life of our Lord.	257. '67	"
" (?)	"	11th	The Ascension	259. '67	103
"	"	10th	The Crucifixion and Resurrection.	266. '67	107
"	"	11th	An apostle standing	274. '67	111
"	" (six)	12th	Scenes from the life of our Saviour.	279. '67	113
"	"	"	"	280. '67	114
"	"	10th	The Crucifixion	303. '67	126
"	"	"	The visit to the Sepulchre	380. '71	139
"	Pommel of a knife or dagger.	16th	A man and woman	362. '54	2
"	"	"	"	2150. '55	7
"	Powder flask	"	A hunting party	2161. '55	51
"	Rosary (tablet)	"	The Blessed Virgin	281. '67	115
"	Statuette	"	An emaciated figure	2582. '56	10
"	Triptych	"	The Crucifixion	2818. '56	11
Italian	Box	15th	Uncertain	4718. '59	22
"	"	"	Figures	4719. '59	"
"	"	16th	The cardinal virtues	289. '67	117
"	"	"	Man and woman, etc.	216. '67	82
"	Casket	15th	Figures of women, etc.	4304. '57	14
"	Coffer	"	Boys, etc.	3563. '56	10
"	"	"	Various subjects	3265. '56	12
"	"	"	Pyramus and Thisbe	5624. '59	25
"	Comb	16th	Scroll and small medallions	2144. '55	5
"	"	"	Boys and medallion	2145. '55	"
"	"	"	Martyrdom of St. Catherine.	4717. '59	21
"	"	14th	Ladies and knights	5607. '59	23
"	"	"	Figures with musical instruments.	227. '67	86
"	"	15th	Gentlemen and ladies	228. '67	87
"	"	14th	Various subjects	229. '67	"
"	"	15th	Hunting scene, etc.	231. '67	88
"	"	16th	Scrolls, perforated work, etc.	232. '67	89
"	Dagger	14th	Animals, etc.	147. '66	66
"	Diptych	15th	The Annunciation	4355. '57	14
"	Group	16th	Four boys	13. '72	148
"	Handle of a dagger	"	Carved terminal	1639. '56	9
"	Plaque	"	Angels and musical instruments.	4690. '58	18
"	"	15th	St. Sebastian	219. '65	49
"	"	13th	Subjects from the Gospels	243. '67	94
"	"	16th	Six apostles standing	271. '67	110
"	Predella of an altar piece.	14th	Gospel subjects	7611. '61	30
"	Rest (for writing).	15th	A crowned lion	7500. '61	27
"	"	"	"	7501. '61	"

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"	"	"	A lady seated	7678. '61	33
"	"	"	St. Sebastian	304. '64	39
"	"	15th	A saint	210. '67	80
"	"	14th	The Crucifixion	212. '67	81
"	"	16th	St. Paul	214. '67	82
"	"	"	St. Peter	215. '67	"
"	"	"	A boy seated	12. '72	148
"	Triptych	15th	The Crucifixion	933. '56	8
"	" (?)	14th	Scenes from the Gospels	7592. '61	27
"	"	"	"	7606. '61	29
"	"	"	The Coronation of the Virgin	143. '66	61
"	Trumpet	16th	Unornamented	1123. '69	128
Lombardic(?)	Plaque	10th	The Presentation	238. '67	92
Moorish	Box	"	Various subjects	217. '65	48
"	"	12th	Scroll, foliated ornament	301. '66	75
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"	"	13th	A man riding, etc.	376. '71	"
"	"	12th	A fabulous animal	377. '71	137
"	Head of a tau	11th	Various subjects	215. '65	47
"	"	12th	Saints and animals	262. '67	105
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"	Horn or oliphant	"	Animals, etc.	7953. '62	35
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"	Casket	"	"	321. '64	40
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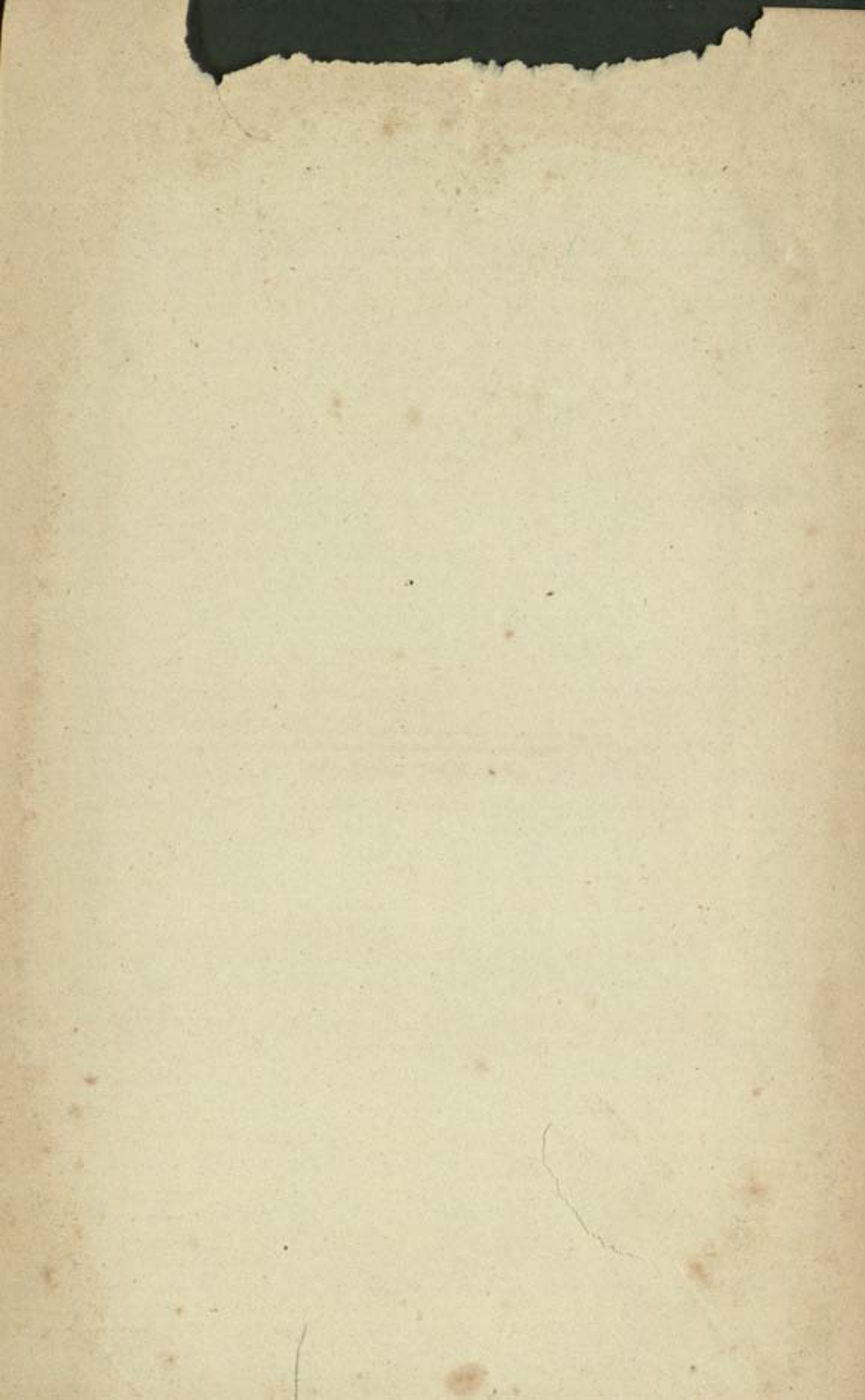
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